

MUSICAL AMERICA

Edited by John C. Freund

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GERMANS ANGRY AT AMERICAN SINGERS

Berlin Opera Star Heads Movement to Check Yankee Invasion.

Appearance of Five Americans in Leading Parts of "Madam Butterfly" Breeds Mutiny Among Home Artists—Serious Menace in Transatlantic Competition.

Considerable discussion has been caused in music circles, especially among teachers of singing, in New York City, by a dispatch published in the New York "Times" from its Berlin correspondent to the effect that bitter resentment bordering upon open mutiny is rampant in the Royal Opera of the German capital over the increasing incursion of American singers. The presentation of Puccini's "Madam Butterfly" with practically an American cast has angered Intendant von Hülzen's staff of German prima donnas, bassos and tenors beyond measure. The "boxers," as the American singers good-naturedly dub their jealous German confrères, threaten to resort to extremes if the Yankee invasion is not promptly checked.

Emmy Destinn, the leading soprano of the institution, has put herself at the head of the movement, her particular grievance being the awarding of the title rôle of "Madam Butterfly" to Geraldine Farrar instead of to herself. Five Americans are now members of the Berlin Royal Opera ensemble—Miss Farrar, Frances Rose, Putnam Griswold, Francis MacLennan and Edna Darch.

Six years ago "No Americans Need Apply" was the forbidding sign which greeted ambitious aspirants to stellar honors on the Kaiser's opera stage. Since then the door has been opened wide to them, with the result that native artists foresee the time when transatlantic competition will become intolerable. Francis MacLennan, who has been engaged for five years, his début performance in "Cavalleria Rusticana" having been a pronounced and instantaneous success, is making a hit as Linkerton (which name, inexplicably enough, has been adopted for the German version instead of "Pinkerton").

No fewer than thirty-three young American men and women are now singing on various grand opera stages in Germany. Each of them was engaged after severe trial performances, and, except in minor cases, all have become prime favorites with their local publics.

The dispatch states further that Americans again will take their usual conspicuous part in the Autumn and Winter concert season also. Two of them, both violinists, were heard last week—Kathleen Parlow, a young Canadian, over whom the critics have been unwontedly enthusiastic, and Arthur Hartmann, who made his first Berlin re-appearance after a long and successful tour in the United States last season.

Sembrich Greeted in Norfolk.

NORFOLK, Va., Oct. 14.—Mme. Marcella Sembrich, of the Metropolitan Opera company, opened a preliminary concert tour here to-night. The Academy of Music was filled to its capacity by a fashionable audience. The prima donna was greeted with enthusiasm.

L. C.



JOSEF HOFMANN

Pianist of World-Wide Reputation Who Is Due to Arrive in New York This Saturday for a Tour of the United States and Canada

RIVAL CONDUCTORS ARRIVE.

Campanini and Alfred Hertz Played Poker on the Return Voyage.

Conductors of the rival New York opera houses returned to America on the same boat, the *Kaiser Wilhelm der Grosse*, on Tuesday. They were Cleofonte Campanini, of the Manhattan, and Alfred Hertz, of the Metropolitan.

Oscar Hammerstein, who was at the pier to meet Campanini, looked quite embarrassed when his invaluable chef d'orchestre, in an outburst of Italian ardor, threw his arms around as much of him as he could grasp and kissed him on both cheeks. He spoke enthusiastically of Charlier, the young French conductor, who, with Parietti, will share with him the duties of conducting this year. He was accompanied by Mme. Campanini. The two conductors and several other congenial musical spirits beguiled the monotony of the voyage playing poker. Herr Tauscher, Mme. Gadski's husband, was another passenger on the same boat.

PITTSBURG HEARS BISPHAM.

"The Vicar of Wakefield" Sung in Concert Form Well Received.

PITTSBURG, Oct. 16.—At the opening concert of the Art Society of the Carnegie Institute last night David Bispham, the baritone, gave a concert version of Liza Lehmann's light romantic opera, "The Vicar of Wakfield," recently given with success in England.

Mr. Bispham appeared as the *Vicar*, and was supported by Mrs. Viola Waterhouse, Christine Miller, Master Clifford Davies, E. G. Powell and Reed Miller. The audience, which filled the music hall, gave vent to its approval in enthusiastic applause.

Twin Daughters for Louise Homer.

Two promising little singers made their début on Tuesday, when the family of Louise Homer, the contralto, and Sidney Homer, the composer, was augmented by twin girls. They will bear the names Katharine Hunn Homer and Anne Marie Homer. Mme. Homer now has five daughters.

FOREIGN DIRECTORS FOR METROPOLITAN

International Element Infused Into Reorganized Conried Company.

Important Changes in Personnel of Board—Exchange of Singers with European Institutions Planned, with a View to Reducing Salaries—Number of Members Increased.

It became known in New York this week that the Board of Directors of the Conried Metropolitan Opera Company will hereafter include a number of men prominent in the European operatic world, who will keep the New York office in close touch with the operatic situation abroad. It is probable that, as one result, an interchange of singers will be effected between the Metropolitan and some of the foreign institutions, a move that is expected to reduce the present high salaries singers can command.

Definite action was to be taken at a meeting of the directors held in Mr. Conried's office on Thursday shortly after MUSICAL AMERICA went to press, when it was expected that a number of members of the board who have permitted the use of their names for many seasons without taking any active interest in the company would resign, and that recognized authorities on music in the principal cities of Europe would be elected in their places. Prominent among the latter is Henry Higgins, well known as the director of the Royal Opera season at Covent Garden, London, who visited America last Spring to study opera conditions here.

The number of directors was to be increased from fifteen to seventeen, W. K. Vanderbilt being the choice to fill the vacancy caused by the death of James Henry Smith last Winter. It was deemed advisable to increase the size of the board in order to obtain a sufficient number of men actively interested, so that the board meetings might be well attended.

The first meeting of the stockholders of the company was held on Tuesday, but only routine business was then transacted. Mr. Conried's associates on the board of directors until Thursday's meeting were James Hazen Hyde, H. R. Winthrop, Rawlins Cottenham, George J. Gould, Eliot Gregory, Robert Goelet, Otto H. Kahn, Robert H. McCurdy, William H. McIntyre, James Speyer, Alfred G. Vanderbilt, H. P. Whitney and Edmund L. Bayliss.

Myrtle Elvyn Here.

Myrtle Elvyn, the young American pianist, who will make her first tour of her native country this season, arrived in New York on Wednesday. She is a Texas girl who first studied music in Chicago and afterwards went to Berlin, where she was a pupil of Leopold Godowsky. She made her début in Berlin three years ago and has since then made several tours in Europe.

Max Reger to Visit America.

Max Reger, in many respects the most remarkable of the "young German" composers, is planning to visit America in a professional capacity, according to Wm. C. Carl, who met him in Leipsic last Summer.

MAINE HEARS ITS ELEVENTH FESTIVAL

Calve, Janet Spencer, Daniel Beddoe, Clifford Wiley, Cecil Fanning and Other Artists Appear in Wm. R. Chapman's Series of Concerts.

PORTLAND, ME., Oct. 12.—The eleventh annual Maine Music Festival, held in Bangor last week and in Portland on Monday, Tuesday and Wednesday, added another to the long list of William R. Chapman's noteworthy achievements as an executive organizer of festivals and a conductor of pretentious choral and orchestral programs. As usual, Mr. Chapman spared neither time nor energy, throwing himself into the work with characteristic whole-hearted zeal, and he was rewarded by realizing what was, in some respects, the most successful festival series of concerts he has ever given the Maine cities.



JANET SPENCER.

The choruses again revealed the insistently painstaking care which Mr. Chapman has always given them; the orchestra, composed of members of the Manhattan Opera House and the New York Philharmonic Society Orchestras, disclosed a degree of proficiency thoroughly consistent with the standard to which Maine Festival audiences are accustomed, and the corps of soloists included several stars of the first magnitude. Besides Emma Calvé and her French associates, Renée Chemet, violinist, and Camille Decreuse, pianist, who were the special attractions engaged for the closing night in both cities, there were Janet Spencer, contralto; Daniel Beddoe, tenor; Clifford Wiley, baritone; Cecil Fanning, baritone; Virginia Wilson and Roa Eaton, sopranos; J. Francis MacNichol and Thomas M. Henderson, tenors; Millard Bowdoin, baritone, and H. L. Eustis, bass. As accompanists Bangor had Mae Silsby, and Portland, Mrs. G. S. Davis.

For the opening concert a "popular program" had been arranged, with Mrs. Wilson and Mr. Wiley as soloists. After the orchestra had played Wagner's "Rienzi" Overture, and the chorus had give a spirited performance of Handel's "Hallelujah" Chorus, Mr. Wiley, whose singing at last year's festival was still fresh in the memory of the audience, was given a flattering demonstration of enthusiasm as he came forward to sing his first pair of songs, Browne's "Mors et Vita" and Hailie's

"Autumn." In these, as in his later numbers, the "Di Provenza" recitative and aria from "La Traviata," Willeby's "Winged Wishes" and Korbay's "Off to the Front," all those rare qualities of voice and style that made his singing on recent appearances memorable were once more displayed to the best advantage, and with them greater power and plasticity than ever. Mrs. Wilson, the possessor of a soprano of pronouncedly dramatic quality, chose as her solo the familiar Weber air, "Ocean, Thou Mighty Monster," in which, as in her solos in Hiller's "Song of Victory," she acquitted herself in a manner that evoked warm personal congratulations from visiting musicians, beside the favorable verdict of the audience.

At the matinée on Tuesday the orchestra had an opportunity to prove its calibre in Dvorak's "New World" Symphony, which was given an impressive interpretation. An arrangement of Schumann's "Träumerei" was also played. The soloist was Cecil Fanning. This young man sang "Vision Fugitive" from Massenet's "Hérodiade" and a program of songs comprising Martin Pluddeman's "Siegfried's Sword," Loewe's "Edward," an old English love song; Bruno Huhn's "Back to Ireland" and

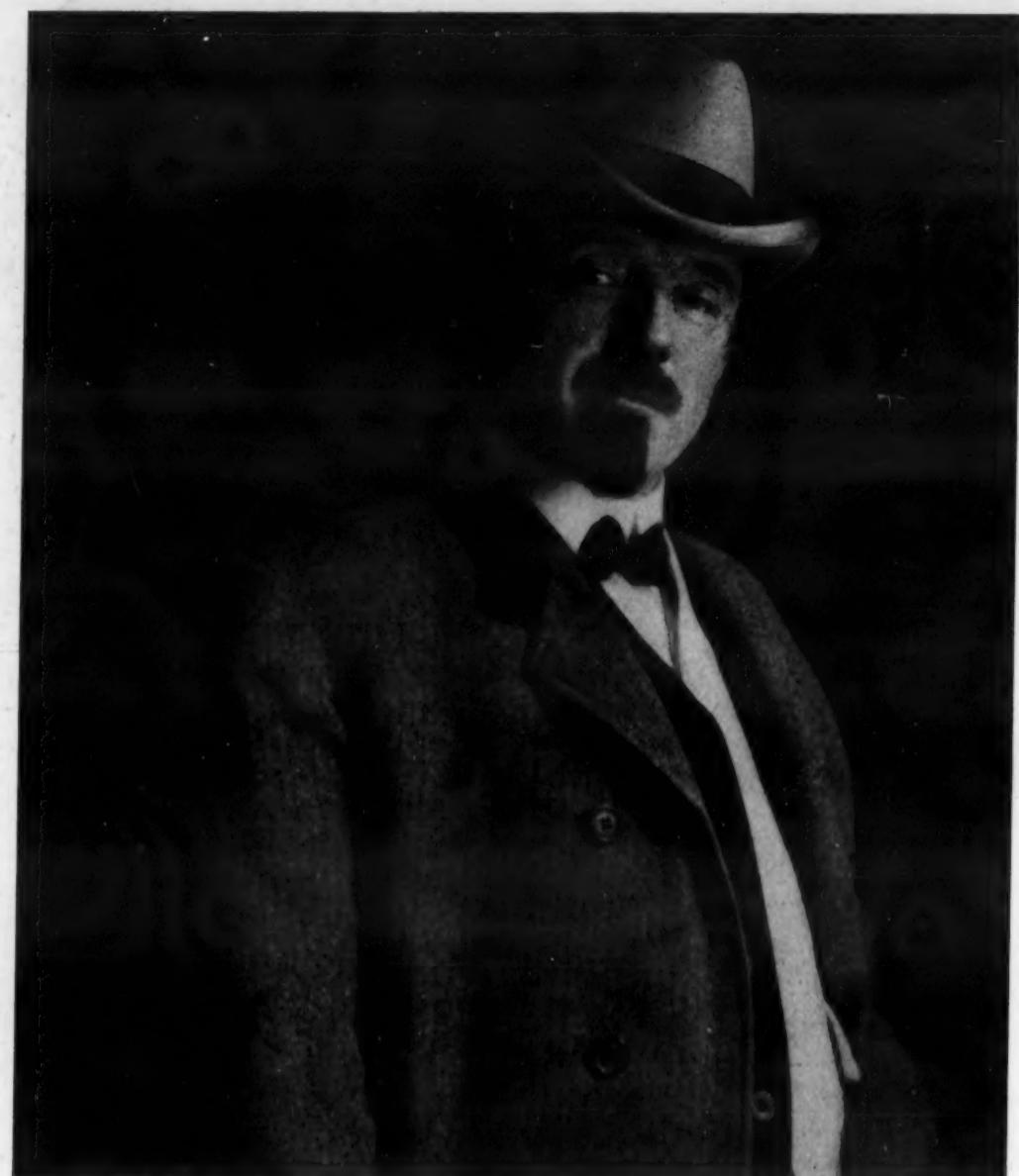


MME. EMMA CALVE.

Burnham's "The Onset," with a degree of intelligence and sincere musical feeling no less noteworthy than the natural beauty of his mellow voice. Harry Brown Turpin, of Columbus, who has prepared Mr. Fanning for the concert stage, accompanied the songs.

The evening was devoted to Saint-Saëns's "Samson and Delilah," and too much cannot be said in praise of Mr. Beddoe's superb singing of Samson, and the imposing beauty and dramatic power of Miss Spencer's voice in the Delilah music. Mr. Fanning again distinguished himself in the High Priest's part, and the Messrs. Bowdoin, Eustis, MacNichol and Henderson rounded out an admirable cast.

The last matinée in each place was "Children's Day." The Junior Festival Cho-



WILLIAM R. CHAPMAN

rus and a chorus of High School pupils, trained in Bangor by Mrs. Tilton and Miss Merrill, in Portland by Miss Schumacher, made a most creditable showing. The program was varied by Roa Eaton, whose flexible voice proved well adapted to the Strauss waltz song, "Voci di Primavera." She also sang for the benefit of the juvenile portion of the audience, "The Last Rose of Summer," "Comin' Thro' the Rye" and two of Lang's "Nonsense Songs." The orchestra contributed several numbers in light vein.

So far as popular interest was concerned, the climax of the festival was reached on the last night when Calvé sang. The orchestra opened the program with the "Carmen" Overture, and closed it with Mendelssohn's "Priests' March," the chorus sang numbers from three Verdi operas and from Boito's "Mefistofele," besides Gilchrist's "What is More Gentle?" The other num-

bers were supplied by Calvé, Mlle. Chemet and M. Decreuse.

Calvé was in one of her happiest moods and sang Gounod's "Queen of Sheba" aria and Felicien's "Le Mysoli" as her first two numbers. Her voice was at its best and she was applauded with a degree of enthusiasm that was only exceeded by the tumult that followed her singing of the "Habanera" from "Carmen." The infinite charm of her voice and art completely won her hearers at the outset. Among the encores she gave were "Ma Lisette," "The Suwanee River" and "La Provencal." Mlle. Chemet, who is really Mme. Decreuse, but recently a bride, played an Adagio by Max Bruch, a Lalo Rondo and, as an encore, Leclerc's "Le Tambourin" with a warm, elastic tone and sincere feeling, and Camille Decreuse proved himself a capable solo pianist in Liszt's "St. Francis Walking on the Water."

R. M. S.

WASHINGTON'S CHORUS.

Saengerbund Arranges Season's Work
at the National Capital.

WASHINGTON, D. C., Oct. 14.—The Washington Sängerbund, under the musical direction of Henry Xander, has issued the dates for the various concerts to be given by this organization during the coming season. There will be two public concerts, the first on November 24, and the last on March 15, at which there will be numbers rendered by the chorus, several orchestral selections, and a well-known soloist, to be announced later. The various Sunday musicales in the club rooms of the society will be social affairs when local talent will furnish the program. For the Thanksgiving and Christmas carnivals, and anniversary gatherings there will be appropriate music to entertain the guests. W. H.

MISS DURYEA'S SUCCESS.

American Contralto Engaged for Carnival Season in Turin.

MILAN, Oct. 9.—Madelon Duryea, the talented American contralto, who is touring Italy with the International Opera Company, is meeting with phenomenal success. Borboni, the Milan agent, went down to Alessandria to hear her performance of "Sarrano" in the Verdi Opera House, and immediately engaged her for the Carnival season at the Victorio Emanuele in Turin, instead of the famous Giacconi.

During her engagement there Mlle. Duryea will be heard in the following operas: "Mignon," "Aida," "Trovatore" and "Carmen." She will also create a part in a new opera to be brought out in Turin in January.

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ARTISTIC TRIUMPH, NOT MONEY, IS DESIRED THIS YEAR, SAYS MR. CONRIED

"We Do Not Expect Profit,"
He Tells Representative of
"Musical America" in Set-
ting Forth His Plans for the
Coming Season

In a newly and handsomely equipped office on the street floor of the Metropolitan Opera House, Heinrich Conried is in the very midst of all the multitudinous affairs that go to make up the preparations for a successful opera season, and has set his heart on making the coming months of song the most gratifying to lovers of what is best in music that his famous house have ever known.

The office which Mr. Conried has had before this year is up stairs above the present headquarters, and in spite of improved health the director is yet so extremely lame that climbing stairs is an operation fraught with much difficulty—and so if he couldn't go to the office they brought the office to him, and now there is no climbing to be done.

A MUSICAL AMERICA representative met Mr. Conried last week, the day of his return from the *Kronprinzessin Cecilie*, and in the afternoon was received, with the representatives of the daily papers, in the new office. His face had gathered some new lines of age since last year—lines stamped there by suffering and apprehension, perhaps, but withal he appeared healthy and strong as he sat at his desk greeting the newspapermen as they came in. His voice was strong and hearty, too, but some of the old proud seriousness was lacking, and the position of his legs beneath the desk—not set down like a healthy man's—betrayed the fact that all was not well there. And within reach were two stout walking sticks.

Mr. Conried is anxious that people be convinced that he has had no attack of locomotor ataxia—but that the best physicians of Germany and Switzerland are agreed that he suffers from neuritis and that a year's time at most all traces of lameness will have disappeared.

"Weren't you rash in coming back at this time to work, and would it not have been better to have remained under treatment abroad?" was asked Mr. Conried.

"Not so," he said; "it is the work I need, and the diversion of my mind from myself that will do much toward hastening a cure. Indeed, all the more strenuous work is done—that is the engaging of the singers and the assigning of the parts. I have been working on that all Summer. There are now three singers assigned to



HEINRICH CONRIED AT HIS DESK

The Director of the Metropolitan Opera Company is Actively Engaged in Completing the Roster for the Coming Season

every part of every opera. I am not going to disappoint the public through some singer's becoming ill or failing to keep an agreement. If one singer is unable to appear I will have two others just as good, too, and Caruso and Bonci have each agreed to take the place of the other if one is indisposed on a night when he is announced to sing.

Mr. Conried asserts the preparatory work for the opera season is exceptionally well advanced. "Why," he said, enthusiastically, "we are ready with the small details of the operas that will be given latest in the year. We can soon begin to get ready for the season of 1908-9 if we wish. We are determined that there shall be no hitch nor anything to mar what is, I think, going to be the greatest season that New York or the Metropolitan ever had."

"To give such a season will, of course, cost a great deal of money, and the directors do not expect to make anything this

year. I have told them that with the singers it was thought necessary to engage to uphold the prestige of the Metropolitan Opera House, it was impossible to make money, but they told me to go ahead as it was an artistic triumph that was desired more than money."

"And we're going to have that triumph, you may be sure of that."

"The schedule and times of giving operas will be somewhat disarranged from what we had planned, but we are not protesting, as the change is made only because of the fortunate circumstance that Gustav Mahler, my new German director, is coming over earlier than I had expected. He will come in December. He expressed himself as amazed at the list of singers I have contracts with and said that he was anxious to get here and take his part in the splendid season we were sure to have."

"While it is not positively settled, the season will probably open on November 18

Metropolitan Opera Director Has Changed Much Since He Went Abroad Last Spring—Asks Newspaper Men for Their Support

with "Adrian Lecouvreur." After that I shall present such works as 'Die Meistersinger,' 'The Flying Dutchman,' 'Iris,' 'Mefistofele,' 'Tristan und Isolde,' 'Fidelio' and 'Il Trovatore,' with Mr. Caruso and Emma Eames as stars. Mr. Caruso will be heard early in the season in 'Otello' and Bonci is likely to make his bow in 'Rigoletto.' Mr. Mahler's first appearance before an American audience will be as conductor of 'Tristan and Isolde.'

"With Mme. Sembrich I intend to revive 'Il Barbiere de Siviglia,' when Feodoro Chaliapine, my new basso, will be heard. One of the finest performances of the year will probably be one of 'Don Giovanni,' which Messrs. Chaliapine, Bonci, Scotti and Mme. Eames, Mme. Sembrich and Miss Farrar will all sing. Bessie Abbott is under contract with me, and in spite of numerous rumors I expect that she will sing for me this season."

"Berta Morena will certainly appear in January, and Mme. Selma Kurz will come as soon as engagements will let her. No performance of 'Salome' will be given. Richard Strauss wants heavy indemnity for our failure to give a stated number of performances last season, and the matter is still far from settlement. The 'Ring' performances will be given toward the end of the season, and Mr. Mahler will also conduct a Beethoven Festival—a novelty in New York."

Mr. Conried said that when he was very ill last season he had discussed the question of a successor to himself with the Metropolitan directors. They had asked him to give his opinion of several men, but he refused to name anyone.

"But that's all over," exclaimed the impresario. "Here I am back at the old stand where I intend to remain till my contract expires, and I haven't the least thought of giving up."

But though the director spoke bravely he was getting tired from his long talk with his interviewers. He concluded his talk by saying in a sincere, earnest voice: "Now, young men, we're trying to do a big thing well here, and I'd much prize your support."

Mr. Conried's voice seemed almost on the verge of breaking as his visitor left, and he bade them good-by. "Conried asking for our support!" gasped one of the critics. "Is the sky going to fall?" Conried, whose independence of what the critics thought has been a by-word and the talk of music people. Verily, sickness works wonders in some of us.

LEE

MORE TROY PLANS.

Chromatic Club Announces Its Music Course for Season.

TROY, N. Y., Oct. 14.—The prospective course of the Chromatic Club is an exceptionally fine one, showing a splendid array of artists. The first event of the series will be Thursday evening, December 5, in Music Hall, when Olive Fremstad, mezzo-soprano of the Metropolitan opera, will be heard in recital. The second event of the series will also be a song recital, and will be given in Young Men's Christian Association Hall, Thursday evening, January 23, the artist being Emilio De Gogorza, baritone, who has appeared in Troy a number of times and always with such success that he is a great favorite. An artist totally unknown to Trojans and, in fact, almost to America, is Richard Buh-

lig, pianist, who will be heard in the third of the recitals. The recital will be held in Young Men's Christian Association Hall, Thursday evening, February 27. The last concert of the series will also be held in Young Men's Christian Association Hall, the date being Thursday, April 23. This will mark a departure from the usual order in Chromatic Club concerts, as the Longy Club of Boston has been engaged for the event. The club includes: Flutes, Messrs. A. Maquarre and D. Maquarre; clarinets, Messrs. G. Grisez and Paul Mimart; oboes, Messrs. G. Longy and C. Lenom; horns, Messrs. F. Hain and H. Lorbeer; bassoons, Messrs. P. Sadony and J. Helleberg. L. B.

Carl Goldmark's new opera, "Das Wintermärchen," based on Shakespeare's "A Winter's Tale," will have its première at the Vienna Court Opera in December.

MORE CHICAGO OPERA.

Italian Company of New York Arranges a Season for Windy City.

CHICAGO, Oct. 14.—The Italian Grand Opera Company of New York, an organization not to be confounded with those of either Director Conried or the leonine Oscar Hammerstein, last Thursday signed a contract to commence a fifteen weeks' engagement here November 4, at the International Theatre, on Wabash avenue and Peck court. Ivan Abramson, the manager of the organization, stated that the theatre would be remodeled and redecorated for his engagement, and in case the venture proved successful their stay here would be indefinite. The company was organized in New York two years ago, and in addition to making good at moderate prices has en-

joyed a side line of prosperity in Philadelphia.

There is considerable local interest associated with this venture in that Alma Almeri, one of the prima donnas, is a Chicagoan (in private life Emma Palmer, No. 6341 Drexel boulevard). She enjoyed several successful operatic seasons in Italy where she has resided for the last five years.

C. E. N.

Nuremberg is likely to be the first city to hear Siegfried Wagner's new opera, "Sternengebot," as the Hamburg Stadttheatre has postponed its production of the novelty until January.

Paul Ertel's symphonic poem, "Die nächtliche Heerschau," is among the novelties promised by Dr. Muck for the Boston Symphony Orchestra's concerts this Winter.

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BISPHAM'S RETURN TO RECITAL STAGE

Great Audience Greets Him in Carnegie Hall, New York.

Both by the size and enthusiasm of the audience which gathered on Sunday afternoon to hear David Bispham's song recital, was the popularity of that distinguished artist demonstrated. It was typically a Sunday afternoon Carnegie Hall audience, such as one sees at the Symphony Concerts throughout the Winter. The hall was almost completely filled with admirers of the baritone's art and it may be recorded to Mr. Bispham's credit that professional singers and teachers were much in evidence.

As a program maker, Mr. Bispham has few equals, and his list of offerings Sunday afternoon was a striking example of his ingenuity in combining the gems of song literature. The first group contained Handel's "O Ruddier Than the Cherry," which was given with fine spirit; the old favorite, "Adelaide," of Beethoven and Schubert's "The Wanderer."

In the second group were selections from Schumann's "Dichterliebe," Brahms's "Erinnerung," Cornelius's "Ein Ton" and "Cæcilie" of Richard Strauss. To all of these he gave most interesting interpretations, displaying those characteristics that have placed him in the front rank of our American singers. Six songs were included as a tribute to Grieg's memory: "Des Dichter's Letztes Lied," "Mit einer Primula Veris," "Erstes Begegnen," "Mit einer Wasserlilie," "Ein Schwan" and "Mein Ziel."

The last division of the program was given over to Walter Damrosch's "The World Well Lost" (manuscript), Max Heinrich's "Who Knows?" "The Mad Dog," from Liza Lehmann's "The Vicar of Wakefield," and the rollicking old Irish melody "The Stuttering Lovers." In response to demands that left no doubt as to their genuineness, Mr. Bispham was obliged to give several encores. The reception of the familiar "Who is Sylvia," by Schubert, amounted to an ovation.

Harold O. Smith added much to the enjoyment of the auditors by his artistic accompaniments.

Press comments:

The program was one of variety and excellence. It will be pleasant to Mr. Bispham's friends who were not at the concert to know that he was in better voice than he has been at any other time in recent seasons and that his singing was characterized by its usual intelligence and taste.—New York "Sun."

He has distinctly the dramatic temperament, and this temperament prompts him always to seek and set forth the individual character of the songs he sings, to give point and definite emotional expression, differentiating one from another.—New York "Times."

Helen Waldo Sings in Rutherford.

RUTHERFORD, N. J., Oct. 14.—The opening meeting of the Woman's Reading Club last week was made especially enjoyable by the singing of Helen Waldo, the New York contralto, who was applauded to the echo after both her groups of songs. The warmth and richness of her voice were well displayed in MacDowell's "The Sea," Gatty's "Winter," Eleanor Smith's "The Quest," Chadwick's "A Bonny Curl" and "Nocturne" and the old Scotch "Bonnie Banks o' Loch Lomond." The audience insisted upon several encores.

Opera Company Comes to Grief.

CHICAGO, Oct. 14.—The Valbar Standard Opera Company, enlisting fifty people, with a répertoire of three operas, started on its second tour from Chicago a few weeks ago with an elegant equipment both as to scenery and costumes, booked for a thirty-two weeks' tour. A fortnight's bad business and a loss of \$8,000 influenced the cautious management to call the organization home until times seemed more liberal for the support of their artistic venture.

C. E. N.

BOSTON SYMPHONY BEGINS ITS SEASON

Dr. Muck Introduces Reinforced Orchestra in Program of Classics.

BOSTON, Oct. 14.—The Boston Symphony Orchestra inaugurated its twenty-seventh series of concerts, its second under Dr. Karl Muck's direction, at Symphony Hall with the public rehearsal last Friday afternoon and the concert Saturday evening. Many new faces were conspicuous in the ranks of the organization, many familiar ones were missed, and the audiences themselves gave several indications of including many people unaccustomed to the Symphony Orchestra's concerts and accepted etiquette, notably in the disturbance many of them caused towards the end of the program on Friday by leaving during the movements of the Beethoven symphony. Dr. Muck was evidently much annoyed by this lack of consideration, and his indignation was shared by the more serious of his hearers.

Made up of Bach's Suite in D Major, No. 3, Mozart's familiar G Minor Symphony and Beethoven's "Pastoral," the program revealed the felicitous sense of atmospheric harmony that was so conspicuous in all of Dr. Muck's programs last year. That there were occasional rough edges and other evidences that the new players and the re-arranged old members were not yet quite at home in their new surroundings, was to be expected, especially after but one week's rehearsals. It seems safe to predict, however, that Dr. Muck will bring this year's band to a higher degree of efficiency than Col. Higginson's organization has yet attained.

The general verdict of the old-timers in the audiences is reflected in H. T. Parker's observations in the "Evening Transcript" on Saturday: "So far as a single concert may disclose, the new players—or, perhaps, the causes that have brought some of them to their new posts—are a distinctly animating force. The new fire, elasticity and responsiveness, the larger intensity and the larger power that Dr. Muck has been cultivating in the orchestra were in full and free, but never uncontrolled or unproprio- tioned play. Throughout the string choir played with a glowing vivacity and responsiveness that gave its brilliance new animation and suppleness. The voices of the wind choir kept their familiar pure and sensitive beauty, and their old artistry in the weaving of instrumental detail."

Louis C. Elson remarks in the "Advertiser": "If there was not much novelty in the program there certainly was enough in the orchestra. The Adamowskis had left an aching void that could scarcely be filled to the immediate satisfaction of Bostonians, but the advent of Mr. Wendling, the new 'concert-meister,' successfully covered the Hessian retreat. Our orchestra is fast becoming like the boy's jack-knife; which first received a new blade and afterwards a new handle. Is it our old orchestra?"

Mrs. Hunt for Boston Symphony.

BOSTON, Oct. 14.—Mrs. Helen Allen Hunt, the well-known Boston contralto, has just been engaged to sing with the Boston Symphony Orchestra at one of the concerts in Cambridge this Winter. The date of her appearance has not yet been fixed. This engagement of Mrs. Hunt is another well-deserved tribute to her artistic ability, which she never fails to display in her concert and recital appearances.

Tecktonius Under Wissner Management

Leo Tecktonius, the well-known pianist, who has just located in New York, has made arrangements with Otto Wissner for his American concert appearances.

HAMLIN DELIGHTS CHICAGO AUDIENCE

His First Song Recital of the Season Wins Warm Approval.

CHICAGO, Oct. 14.—The song recital season was auspiciously inaugurated Sunday afternoon at the Grand Opera House, when George Hamlin, the Chicago tenor, manifested his artistic advance and demonstrated his position as one of the foremost concert singers of the day. Chicago is just a trifle weary of the over-worked, over-paid operatic stars, who concertize merely for a holiday—and the money. It was certainly refreshing on this occasion to observe a large audience approve a native artist on the basis of merit only.

Mr. Hamlin has vastly advanced in his art since last heard here. The quality of his tone, clearness of enunciation and the variety of his coloring combine to charm in his work. His program showed wide catholicity of taste, from the gems of the Ancients, like Haydn, Handel, Schubert and Schumann, to the last word of the Moderns, in Jeanne Branscomb. The audience, if friendly, was decidedly judicious, and the fact that it doubled the task of the accommodating singer by insistent encores was distinctly due to the merit of Mr. Hamlin's delightful vocalism. C. E. N.

EDWIN H. LEMARE PLAYS IN CHICAGO

Distinguished English Organist Presents Some of His Own Compositions at Recital.

CHICAGO, Oct. 14.—Edwin H. Lemare, the eminent English organist, who succeeded the late Frederic Archer as organist at the Carnegie Institute, Pittsburg, and who recently concluded a long concert tour in the Antipodes, gave a successful recital Sunday afternoon at Orchestra Hall, the organists of the city being largely in evidence.

Mr. Lemare proved himself a master of the organ's mechanism, and the beauty and wonderful variations of its rich tone that came from his facile touch left it a matter for regret that this grand instrument has not more frequent employment. The selections for this recital were Bach's seldom-heard prelude in D major; Horseman's "Curfew," Gounod's "The Funeral March of a Marionette," Hollis's charming "Spring Song," and the difficult and delightful Mendelssohn Sonata No. 1. The second section of the program was made up of his own compositions, a number of them being given by request. This was but complimentary justice, as few modern men have done more to enrich the literature of the organ than Edwin H. Lemare. His concert tour in this country is limited, as he remains but a fortnight. C. E. N.

Albert Spalding's Success.

When Albert Spalding—the young American violinist whom R. E. Johnston, concert manager of Nordica, Gerardy, et al., has added to his group of musical celebrities—was fourteen years of age he received the diploma of professor of the violin at the Conservatoire in Bologna. Spalding, who has now passed the age of the "infant prodigy" (he's nineteen now) has made notable foreign successes. In London he won the praise of the general press at his recital in Queen's Hall, and in Paris, where he played with Colonne's orchestra at the Trocadero Festival, and with Lefort's orchestra at the Nouveau Théâtre, the French musical critics credited him with a skill far greater than any other living violinist of his age.



Louis Porrazco.

BOSTON, Oct. 14.—Louis Porrazco died Thursday at his home on Harvard street, Dedham. He was born in Bonefro, Italy, and was well known in musical circles as a composer and teacher of stringed instruments. He conducted six schools of music, one each in Newport, R. I.; Concord, N. H.; Dedham, Plymouth, Everett and Chelsea. He was unmarried and had no relatives in this country, except one brother-in-law. He had lived in Dedham for the past four or five years. The funeral services were held on Saturday from St. Mary's Church, Dedham.

J. Henry Wolsieffer.

ATLANTIC CITY, N. J., Oct. 14.—Atlantic City has lost by death one of its pioneer musicians, J. Henry Wolsieffer, who came among the early residents, and was a strong factor in educating the piano and violin students of this place. He was organist of the First Presbyterian Church for many years, leader of orchestras in hotels, and a conductor of choral societies, having been associated with his father and brother who formed and established the first Männerchor in the United States, in Philadelphia.

Mr. Wolsieffer was sixty-two years old, and leaves a widow and four sons.

L. J. K. F.

Mrs. Max Liebling.

Mrs. Max Liebling, wife of the well-known musician, died suddenly Thursday night of last week at the home of her son, William G. Liebling, No. 255 West Ninety-seventh street. She was fifty-two years old. Three sons, Leonard, James and William G. Liebling, and one daughter, Mrs. Arthur Mosler, survive her.

Emil Taranto in Montreal.

MONTREAL, Oct. 14.—Emil Taranto, the violinist, has just returned from Europe after spending some time studying with Eugène Ysaye at Goudinne, Belgium. Among the pupils who had the privilege of receiving lessons from the great artist were Alfred Megerlin, a promising violinist, remarkably gifted; Eugénie Korensky (Miss Kohn), Lucile Thrane, Walter Schultze and Julius Falk. Ysaye gave Taranto a fine photograph of himself, with the following autograph: "To Emil Taranto, souvenir of his studies at Goudinne. To the artist and charming friend. E. Ysaye. Sept. 16, 1907." C. O. L.

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EMILIANO

NORDICA DISCUSSES HER PLANS

American Prima Donna Says She Has Had No Difficulty in Securing Good Teachers for Her New Conservatory.

When seen at the Hotel St. Regis last week after her return from Europe on the *Kronprinzessin Cecilie*, Mme. Nordica confirmed the announcement that in the direction of the festival house and music school she has planned for Harmon-on-the-Hudson she will have the co-operation of Ernst von Possart, the eminent German actor, formerly intendant of the Munich Court Theatres.

"Plans for the erection of the conservatory at my Lillian Nordica Festival House are progressing rapidly, and we expect to break ground this Autumn," said the prima donna. "Prince Ludwig Ferdinand of Bavaria, president of the Wagner Society of Germany, has promised to be on hand at the opening of the school in the Spring of 1909."

"Ernst von Possart is the man who built the Prince Regent Theatre in Munich. That was, of course, modeled, with improvements, on the Bayreuth Festival Theatre. I feel quite happy now that I can count on the assistance of this great artist. He will come over within the next twelve-month to superintend the execution of my plans."

"This will not be the first time Possart has visited America. In 1889 he played a sensational success in the Amberg Theatre, in Irving Place. His wonderful interpretations of *Shylock*, *Fabritius*, the *Rabbi Sichel*, *Crespo*, the *Judge of Zalamea* and many other stage characters were revelations to New York, and for a season crowded the little German playhouse. Joseph Jefferson and Stuart Robson went to see Possart's *Shylock*, and soon after Stuart Robson engaged the great German for an American tour."

MCGILL UNIVERSITY OPENING CONCERT

Hagen Hohlenberg, Pianist, and Justine Sawyer Present an Enjoyable Program.

MONTREAL, Oct. 14.—The opening concert of the McGill University Conservatory of Music was given last Tuesday evening in the Hall of the Royal Victoria College before a large audience that enjoyed the performance from beginning to end. Hagen Hohlenberg, pianist, and Justine Sawyer, violinist, both newly appointed teachers of the institution, presented the program.

The first number was the Bach-Tausig Toccata and Fugue in D minor. It was played in a manner that showed Mr. Hohlenberg in a far better light than any other number played by him. There was remarkable control, great clearness, good singing qualities and interpretative conception. The other composers on the program were Couperin, Scarlatti, Rameau, Brahms, Schumann, Chopin, Grieg and Liszt.

Miss Sawyer was received in a most cordial manner and had to give two encores. Her tone is pure and true; the double notes are produced with ease and in perfect pitch. There was a lack of warmth that may have been attributable to a first appearance before a new public, and that will probably disappear in the next hearing. Brahms, Mackenzie and Schubert were the authors represented on the program.

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EMILIANO RENAUD PIANIST

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"But he never fulfilled that engagement and soon after was appointed court intendant, or general director, of the Munich Court Theatres, including the opera house and the adjoining theatre, which is devoted to drama. He held this high position for, I think, ten years or more, and made a commotion by, so to speak, taking Bayreuth to Munich, by building the Prince Regent Theatre. The construction of that house took fourteen months.

"I have secured copies of the plans of that building and they will serve as the model for the buildings on the Hudson. The only thing I cannot understand about the new conservatory is that the plan has not been taken up by others. Such an institution has been so much needed."

"I have had no difficulty in getting teachers, the best in the world," continued Mme. Nordica. "A great furore has been created in Europe by my proposition and a great deal has been published against this country. They say the Hudson is the breeding place of mosquitos and full of malaria. All the really influential people in Europe are with me, however. During the Summer I sang only once and that was in the chapel in Wiesbaden by invitation."

Asked why she remained in her cabin throughout the entire trip across the Atlantic, the singer replied:

"I am a good sailor, and the reason of my seclusion was for a complete rest, and not through fear of seasickness. Notwithstanding reports to the contrary, I have not been approached, nor have my representatives talked with Mr. Conried in an endeavor to have me appear at the Metropolitan Opera House this year. I have signed to appear at Mr. Hammerstein's Manhattan Opera House and shall carry out my contract."

Frederick H. Blair, teacher at the conservatorium, played the accompaniments in most satisfactory style and with discretion.

C. O. L.

SOBESKI IN RECITAL

BELLINGHAM, WASH., Audience Hears Former Boston Baritone.

BELLINGHAM, WASH., Oct. 12.—A most interesting recital was given at the Normal Friday evening by Carl Sobeski, the baritone, and Franz Boyd-Wells, pianist. The program included numbers of Saint-Saëns, Giordani, Mrs. Beach, Henschel, Sobeski, Shield and Schumann.

Mr. Sobeski came to the Pacific Coast this Summer from Boston, where he is well known for his many artistic successes. He was heard to particular advantage on this occasion in his songs by Mrs. Beach and Schumann. He also sang with telling effect his own composition, "I Love You." Mr. Boyd-Wells toured Australia last season and has a strong following in the West.

There was a large and enthusiastic audience. This was one of a series of recitals which Mr. Sobeski and Mr. Boyd-Wells will give in this section this season.

L.

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Mme. Lillian Nordica as She Posed for a "Musical America" Camera on Her Arrival from Europe by the "Kronprinzessin Cecilie" Last Week

WINONA TO HAVE BRILLIANT SEASON

Musical-Literary Society Hopes to Be Able to Create Local Orchestra.

WINONA, MINN., Oct. 14.—The Musical-Literary Society of Winona has formally opened what promises to be the best year in local musical matters that the city has ever experienced.

The general course of study for the Winter will relate to the music of the seventeenth century, and, in addition to programs in which the best talent of the city will participate, some outside artists will also be brought here. The chief aim of the society will be the development of an orchestra, which it is planned to have hold its first public rehearsal after the holidays and to give concerts weekly during the months of June, July and August next Summer. The attendance at the opening meeting was representative of the different musical interests of the city and indicated the interest that Winona musicians are taking in the work to be done by this club.

On the published program for the season are a great variety of topics, all to be car-

ried out by finished artists. There will be song, organ and piano recitals, fifteen evenings in all.

GRAVINA'S CONCERT.

Albany's New Italian Bass Wins Triumph at Capital City.

ALBANY, Oct. 14.—Giovanni Gravina, the Italian basso of grand opera fame, won a distinct triumph at the concert given on Tuesday evening at Odd Fellows' Hall. Assisting the artist were Mrs. Gertrude Sacklady Worden, soprano, of Troy; Helen Jeffrey, violinist, and J. Austin Springer, pianist.

In the audience was a large representation of Mr. Gravina's countrymen, and their enthusiasm was so ardent that others in the gathering caught the spirit of the occasion and entered most heartily into the demonstration. He has a magnificent voice with all the qualities that go to make the great artist. It is not only strong and powerful, but rich in tone, color and sweetness. He will repeat his concert in November prior to his departure for New York, where he will join the forces of the Metropolitan Opera Company.

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TWO SISTERS FROM TEXAS WHO HAVE ENTERTAINED EUROPEAN AUDIENCES

Eugenie and Virginia Sassard
Talk About Their Art and
Their Native State.

When I called at the Hotel Markwell in middle New York to see the Misses Eugenie and Virginia Sassard, who made their American début last week, there were ever so many things I wanted to ask them. First, why are so many Texas girls taking to music, and why do they spend so much time in Europe before appearing before the American public? There are Myrtle Elvyn and Olga Samaroff and Yvonne de Tréville and the Misses Sassard and many more. How are the Texas girls treated abroad? What are the chances for American girls getting engagements abroad?

Thus consumed with curiosity, I knocked at the door of the Sassard apartment and was admitted. Virginia Sassard, who opened the door, is tall and blue eyed and North European looking. Her sister Eugenie is taller and needs only a red shawl and a rose in her hair to pass for Carmencita's sister. Texas need blush for the looks of neither of them.

"We don't look like sisters, do we?" began Miss Eugenie. "Everybody mistakes me for a Mexican."

"No, sister, I think you have more of the look of a Spanish señorita," interrupted the other.

"Now, I would pass anywhere for a Swedish girl," said Miss Eugenie. And so the controversy went merrily on, until it was definitely established that the girls have some Spanish blood in their veins, and I veered the interview towards the Lone Star State.

"We were two Texas girls," said Miss Eugenie, "who rode ponies and threw lariats and lived much in the open air, and we were passionately fond of music. We decided to follow it as a career. For a time we lived in Austin and then in San Antonio, which you know is not far from the Mexican border. In San Antonio the thrum of the guitar and the voice of the troubadour is heard more often than the symphony orchestra, the sonata and the concert soprano."

"So while we believed and still do that Texas is a grand old State, we decided to go to Europe, study hard there and not come back until we had accomplished something in our art."

"We have been abroad more than eight years and have been students of music in many forms, of languages, customs and

Somlyo Tells of Goldmark's Vanity.

The latest story of Goldmark's vanity is told by Arnold Somlyo. One day, as De Pachmann and Goldmark were leaving Goldmark's house, the pianist pointed back over his shoulder and said: "That modest little edifice will be signally distinguished after you are dead." The composer looked pleased, and De Pachmann continued: "It will be decorated with a tablet." "What do

you suppose will be on the tablet?" asked Goldmark, and the malicious pianist answered: "To let."

"Why do so many parents send their children abroad to study music? We have many fine teachers in this country."

"I suppose it's because they're afraid the pupils would have to practise at home."—Cleveland "Leader."



EUGENIE AND VIRGINIA SASSARD

These Texas Sisters Have Just Returned to America After Meeting with Success in the Concert Field Abroad

philosophy. We found that the duet style of singing is very little known abroad, and our first appearance in recital in Europe was a success. The Europeans admire American girls. They like their in-

dependence and dash. Our duets seemed to please them, particularly in France, England and Italy. In France if one sings with finish the Frenchmen are delighted. In Italy the auditors like éclat. In Eng-

More light is thrown on the late Hans Buff-Giessen's motive for committing suicide, which occurred in a railway compartment on the Berlin-Dresden line, by the London "Musical Standard." According to that paper, the singer "had fallen into the hands of a band of sharpers, who had victimized him for several years. Large sums of money had been extorted from him. It is supposed that the experience he had gone through and the litigation with

Delight in Resurrecting the Songs of Past Generations—
Their Duet Recitals.

land all things go to make success, personality, finish, technique and voice quality."

"Where do you find the old songs that you sing?" I asked.

"We spend all of our vacations looking up quaint songs, old dances, chansonettes, odds and ends. We go into a music shop in London or in Paris or in Berlin and ask to see some old, dainty number of which we have heard, or beg permission to look through the old prints. The dealers are only too glad to oblige. Sometimes we take home to try out a bundle of one or two hundred songs, some of them several centuries old, that have not been called for in years. Many of these numbers are delightful, and you cannot imagine how pleased we are when we run across a gem. Henry Purcell, who died in 1695, wrote some charming numbers that we are singing, and the critics liked the idea of resurrecting these compositions. Brahms wrote many dainty numbers now little known. His 'The Convent Walls' and 'Love Hath Not Departed' are beautiful little things. Most of these songs have love sentiment and the words are often quaint. For instance, 'Shepherd, Shepherd, Leave Decoying,' one of Purcell's which we sang at our début in Aeolian Hall, runs like this:

"Shepherd, shepherd, leave decoying;
Ties are sweet on Summer's Day,
Whilst your lays we are enjoying,
We to Flora homage pay.
Then with flow'ry garlands twining,
Lightly trip it o'er the sward;
Gladsons hearts know no repining,
Beauty brings its own reward."

In talking of their concerts abroad, the Misses Sassard said that some of their most interesting experiences were in Ireland, where they were given boxes of linen handkerchiefs and bon bons by their admirers. In England after singing before the guests of Baron de Rothschild the baron presented to them two pearl brooches. One was prettier than the other, and the baron got around the difficulty by saying: "Whichever is the older may have the prettier of these two brooches."

The Misses Sassard will sing in this country until the Spring, when they will return to Europe. They will visit their home cities of San Antonio and Houston in a short time and from there will make a brief run into Mexico for a few recitals. C. A.

which he was threatened had turned his brain and forced him to suicide."

John Barnes Wells is booked for the concerts of October 14, 15 and 16 in the music festival at Charlotte, N. C.

The Novelist—They say that ragtime songs ruin the voice.

The Musician—Never heard any one with a voice try sing one.

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MR. BISPHAM SINGS FOR SCHOOL GIRLS

Volunteered Recital Entertains
1,600 Pupils in New York
Institution.

Sixteen hundred girls, pupils of the Wadleigh High School, New York, listened to a volunteered song recital by David Bispham on Wednesday morning of last week.

The recital immediately followed the opening exercises. The girls gathered in the main assembly room, 1,600 strong. On the platform with Principal Wight and the teachers were William M. Maxwell, Superintendent of Schools, and Egerton L. Winthrop, President of the Board of Education. The exercises were opened by the audience singing in chorus Handel's "Trust in the Lord," accompanied by the school orchestra.

Superintendent Maxwell, in introducing the singer, said:

"This recital is the result of a talk Mr. Bispham and I had last Spring about music in the schools. I took him to hear the singing in one of our elementary schools, and he was delighted. I will gladly return the favor by singing for you some time," he said. This Fall he sent me word that he was ready to fulfill his promise. I asked him to do so by singing for you."

Mr. Bispham's program follows:
"O Rudder than the Cherry".....Handel
"Hark, Hark the Lark".....Schubert
"The Two Grenadiers".....Schumann
"The Lost Chord".....Sullivan
"Who Knows?".....Max Heinrich
"The Stuttering Lovers".....Old Irish Air
After the third song the pupils sang "America." At the close of each number the applause was hearty and prolonged. When the program was concluded Mr. Bispham expressed his appreciation, saying, "Whatever pleasure I have given you, I am sure it has not been as great as the thrill which I have felt in listening to the choruses which you have sung for me."

At a signal from Principal Wight the girls rose and gave what he called the "Chautauqua salute"—a concerted and rhythmic waving of handkerchiefs. Later in the day Mr. Bispham repeated his recital at the High School of Commerce on West Sixty-sixth street.

Music Thwarts Evil Design.

Some years ago a released convict went to the house of the Indiana judge who had sentenced him to prison, with the intention of shooting him. As he crept nearer to the window beside which the judge was sitting and raised his revolver to fire, the sweet voice of the judge's wife floated out on the Summer air from the bedroom, where she was singing her baby to sleep, all unconscious of her husband's peril. The lullaby she sang was one that the convict's mother used to croon to him, and, throwing aside his revolver, he walked boldly into the house and confessed to the judge his intention. The judge befriended him, and he is to-day one of the most influential and respected citizens of a town in the Far West.

The late Ignaz Brüll left many interesting manuscripts, among them a "Dramatic Overture," which was just completed last Summer, also fragments of an opera, "Rübezahl," a sonata and a large number of songs.

A NOTABLE QUARTET OF SINGERS

Engaged to Appear at the Concerts to Be Given During the Spring Tour of the Theodore Thomas Orchestra.



Mr. Witherspoon; Mme. Rider-Kelsey; Mr. Johnson; Miss Spencer

The Theodore Thomas Orchestra of Chicago is fortunate in securing for its next Spring tour the celebrated quartet of singers shown in the accompanying photographic reproduction. Herbert Witherspoon, basso, is represented on the extreme left; next to him stands Corinne Rider-Kelsey, soprano, while Edward Johnson, tenor, and Janet Spencer, contralto, are shown on the right.

Mr. Witherspoon is at present in Europe, giving recitals and adding to his already long list of achievements. He will join the quartet when he returns in a lit-

tle more than a month. In the meantime Gwilym Miles will take his place during a preliminary tour which brings the organization to Chicago on November 13.

Mme. Rider-Kelsey is now in New York preparing for what will be the busiest season in her career. Besides her individual concert appearances, and her engagements with the quartet, she will devote much of her time to the preparation of her rôles for the Covent Garden season.

Mr. Johnson and Miss Spencer are both popular with American audiences. They, too, are heavily booked for the coming year.

Marto Fivori Returns.

Marto Fivori, the well-known mezzo-soprano who has been touring with "The Gingerbread Man," has returned to New York. In the rôle of *Maisie Bon-bon* Mme. Fivori won much praise from critics and audiences. She will again appear in recitals and musicales in Boston this Winter.

The Bach Verein of Dresden, one of that city's oldest choral societies, has been merged with the Robert Schumann Singakademie.

Musical Department in New Periodical.

Myra A. Lamprey has taken charge of the musical department of a new monthly periodical, "Club Life." In the October number she presents an article on the Rubinstein Club, with a portrait of Dr. Adelaide Wallerstein, president of the organization, and an interesting budget of musical comment.

Weimar's new conductor, Peter Raabe, made his début with a performance of Donizetti's "Don Pasquale," which had never been given in Weimar before.

EDWARD GERMAN, COMPOSER, ARRIVES

Immediately Begins Rehearsals
With Savage Forces for
"Tom Jones."

Among the musical people whom the *Lusitania* brought across the ocean last week were Robert Courtneidge and Edward German, producer and composer of the new comic opera, "Tom Jones," and A. M. Thompson, who is one of the co-authors of the libretto.

They have come to New York to superintend the production of their opera by Henry W. Savage's company. Mr. Courtneidge is also the composer of "The Dairy Maids," now running at the Criterion Theatre.

Mr. Courtneidge and Mr. German had the manner that goes with the theatrical profession as they lingered on the big steamship's deck, but Mr. Thompson looked like a Kansas populist. Indeed he is akin to that ilk, for he is a pronounced Socialist, being the editor of the London "Clarion." But he didn't wish much said on that subject. He was afraid, as he expressed it, that Socialism and libretto writing might not be accepted as a well-mated team by American audiences.

Mr. Thompson said he had come over here to work for "Tom Jones" and would refuse to deliver lectures or write articles on Socialism or politics while in America. His natural bent had shown itself on the voyage, for while he was booked for the first class he spent most of his time in the second and third cabins, obtaining information about American middle-class conditions.

"Do you know," said he, "I think the third cabin is the most comfortable part of this ship? There is less vibration there."

Mr. German was met at the pier by several persons well known in the musical world, and at Mr. Savage's office were many letters and invitations that would occupy a great deal of his time had he any to spare. With Mr. Courtneidge, he went direct from the Hotel Breslin to the Garden Theatre and immediately began working with the "Tom Jones" company.

The first person Mr. German caught sight of in the theatre was Herman Perlet, the "Tom Jones" musical director, and there was a great hand-shaking, for both in their earlier days played side by side in the Savoy Theatre orchestra when they were protégés of Sir Arthur Sullivan.

Mr. German has done things since then that have gained him a reputation as perhaps the foremost English composer of this day. He composed the symphonic poem "Hamlet," which Dr. Hans Richter conducted at the Birmingham Festival, also the symphonic suite "The Seasons" for the Norwich Festival. He is famed for his Shakespearean music, having written the score for the late Richard's Mansfield's "King Richard III," for Sir Henry Irving's "Henry VIII," and for nearly all the famous Shakespearean productions in England. Then he has done many of the Savoy Theatre musical plays, beginning with "The Emerald Isle," which he wrote with Sir Arthur Sullivan, and following it with "Merrie England," "The Princess of Kensington," "Rival Poets" and latest of all, "Tom Jones."

The Bavarian Music Festival will be held in Nuremberg at Whitsuntide next year.

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RIVALRY BETWEEN ST. LOUIS CLUBS

Apollo and Amphion Societies Vie With Each Other in Securing Soloists.

ST. LOUIS, Mo., Oct. 14.—The Apollo Club is first in the field with a partial announcement of its soloists for the season of 1907-8. By blazoning forth the name of Mme. Schumann-Heink as the soloist for their last concert in April the Apollos are going their young rival, the Amphion Club, "one better."

The "Amphibions," as they are jocularly called by the boys of the older organization, have secured Olive Fremstad for their first concert, which will take place in November, a week before that of the Apollos, whose first date is November 26. Quite an innovation will be introduced at this concert, when the celebrated quartet, consisting of Mrs. Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Edward Johnson, tenor, and Herbert Witherspoon, basso, will each appear singly and in a concerted number, the latter probably the quartet from "Rigoletto."

After the Bessie Abbott and Marcella Sembrich concerts the way will have been pretty well smoothed for the Thomas Orchestra, which will give six concerts here in groups of two, distributed over the entire Winter season, and ending with the budding Spring. The first two concerts will be given on the nights of December 2 and 3; the second January 27 and 28, and the last April 6 and 7.

"Rigoletto" is the opera this week with which the Sheehan Company is doing a good business at the Odeon. St. Louisans have never seen their favorite, "Joe," in this opera, and find him all that can be desired.

Alfred Ernst has returned from Europe, where he spent a month each in Norway and Sweden, and several weeks in Germany and France. He will again conduct the Morning Choral Club, which is entirely composed of women singers, among whom he has his staunchest friends. This club will give its first concert on the night of November 15, not at the Odeon, but at the Woman's Club, rising thereby quite several pegs in fashiondom. The Bendix Trio will be the attraction at this concert.

Gwilym Miles will give his initial song recital since taking up his residence in St. Louis, Tuesday evening, October 22, and will also sing with the choir of Lindell Avenue Methodist Episcopal Church at the morning and evening services. This is a rather favorable sign that St. Louis church choirs are looking up once more and engaging high-priced singers.

Ernest R. Kroeger has been appointed to fill the place of W. H. Pommer in the music department of Washington University, Mr. Pommer having gone to the State University at Columbia, Mo.

Victor Lichtenstein will introduce at the first concert of the Young People's String Orchestra, which takes place the latter part of October, little Saul Cohen, a prodigy,

who will play a concerto with orchestra accompaniment. The boy is ten years old. Max Zach is expected to arrive here Friday, and then musical St. Louisans will all bow to the new music authority from whom great things are expected for the reorganized Symphony Society, which is already looming up financially as it has never before. There are those who predict that Mr. Zach will be the musical lion of St. Louis this season. E. H.

BAUER'S SISTER IS ON HER WAY HERE

She Plays the Violin, Viola and Piano and Will Devote Herself to Teaching in New York.



WINIFRED BAUER

Harold Bauer's Sister, Who is One of London's Best Music Teachers.

PARIS, Oct. 10.—The musical public of America will be interested in the arrival in New York of Winifred Bauer, sister of the distinguished pianist, Harold Bauer. Miss Bauer has sailed from Havre on *La Provence* to take up her residence in America. She possesses a large share of the musical heritage of the Bauer family, playing very well three instruments, violin, viola and piano. Thus equipped, she has been known as one of the best teachers in London for a number of years.

Miss Bauer's peculiar gift is the organizing and instructing of ensemble classes. Her own training in this respect has been thorough, and her knowledge of musical literature is of great breadth. This will be her work in America.

Miss Bauer's arrival will perhaps in time result in creating a greater demand for teachers of her genre, besides at the same time, supplying this demand by the careful training of musicians for this purpose and thus may one hope that the music in America may attain the intrinsic standard for which men like Franz Kneisel have given their best thought and work.

BOSTON CHORAL SOCIETY SEASON

Cecilia Will Sing "Beatitudes" and "Job"—Handel and Haydn Plans.

BOSTON, Oct. 14.—With the passing of the Choral Art Society last Spring there is one less body than heretofore to give concerts of choral music in Boston during the coming season. Five remain, the Händel and Haydn Society, the oldest of all; the Cecilia, working now under its endowment fund and under its new conductor, Wallace Goodrich; the Apollo Club, with its male chorus under Emil Mollenhauer; the Boston Singing Club under Mr. Tucker; and the People's Choral Union.

The plans of the singing societies are not yet complete, but each has an idea of what it is going to do.

The Cecilia begins its new year strengthened by its endowment fund and animated by its new conductor, Mr. Goodrich. The first concert takes place in Symphony Hall on Tuesday evening, December 17, and César Franck's "Beatitudes" will be sung for the second time in Boston. The solo singers for the difficult parts are to be Mme. Gertrude May Stein, contralto, and Messrs. E. P. Johnson, Ralph Osborne and Earl Cartwright. For its second concert, which falls on Tuesday evening, February 11, in Symphony Hall, the Cecilia will sing for the first time in Boston, Mr. Converse's "Job," Mr. de Gogorza and Mr. Beddoe, who sang the chief male parts at the Worcester Festival, will repeat them here; and Mrs. Child will sing the music of the Woman of Israel. With "Job," Dvorak's "Patriotic Hymns" will be sung. The third concert of the year will take place in April, but no choice has yet been made of a program.

As usual the Händel and Haydn Society will give its four regular concerts—two at Christmas for the annual repetitions of "The Messiah," one in February, and one at Easter which falls next year on April 19. It will give besides, on Sunday, November 17, in Symphony Hall, a concert for the increase of the building fund. Emil Mollenhauer, the conductor, and the directors of the society have chosen familiar compositions with one exception for performance. The exception is Mendelssohn's little cantata, "The First Walpurgis Night," which Mr. Mollenhauer revived last year. It will be repeated at the November concert.

After the "Messiah" concerts, which take place in Symphony Hall, on December 22 and 25, Verdi's "Manzoni Requiem" will be sung in February, and for Easter Saint-Saëns' "Samson and Delilah" has been chosen.

Last Sunday afternoon the People's Choral Union began the season with a public meeting, which was part concert as well, in Symphony Hall. Henry G. Pickering, the president of the Union, took the chair and explained the past and present work of the society; President Eliot, of Harvard, an unusual figure on a musical occa-

sion, made an address; and Frank Damrosch, the conductor of the similar union in New York, spoke of its methods and achievements there. Incidentally a chorus of past and present members of the Union sang excerpts from Handel's oratorio, "Samson," which it performed last Spring, and Grace Bonner Williams, soprano; Gertrude Edmonds, alto; George J. Parker, tenor, and Charles Delmont, basso, were the solo singers. Mr. Damrosch, moreover, tested the choir in sight singing. For the work of the Winter under Mr. Cole, the Union will sing Gounod's "Redemption," an oratorio long unheard in Boston; and Mendelssohn's "St. Paul."

The Boston Singing Club will give two concerts, one early in the Winter and one later. Its list as it now stands includes two pieces in memory of Grieg, his "Cloister Gate" and "God's Peace is Eternal," Liszt's "Ave Maria" for mixed chorus; an unaccompanied chorus with a cello obbligato by Arenski; Horatio Parker's "Jam Sol Recedit"; two pieces by d'Indy for women's voices, "Saint Mary Magdalen" and "O'er the Sea"; Bruch's "The Flight of the Holy Family" for mixed chorus; part songs, by César Cui, the Russian, Lassen and Kopylow; Mendelssohn's "Hunting Song" and Bishop's "By Rivers" for mixed chorus in five parts.

The Apollo Club will give four concerts in Jordan Hall on the evenings of Wednesdays, November 20, January 8, February 26 and April 8. The soloists will include Josephine Knight, Florence Mulford and Frank Ormsby, for singers, and Jacques Hoffman, the violinist, of the Symphony Orchestra. The programs have yet to be fully arranged.

MISS LISTEMANN'S SUCCESS.

Receives Ten Curtain Calls at Music Festival in Sioux Falls, Ia.

BOSTON, Oct. 14.—Friends of Virginia Listemann, the soprano, have received word of her great success as the soloist with the Innes Orchestral Band of New York, at the Music Festival in Sioux Falls, Iowa. The letter states that she received two encores at every appearance and ten curtain calls at the close of the program. Miss Listemann sang "Dich Theure Halle" and "Elsa's Dream" from "Lohengrin," and Gounod's "More Regal is He." Mr. Innes made a farewell speech from the platform and paid a high tribute to Miss Listemann as "the most reliable and satisfactory soprano he had ever had as a soloist, and every inch an artist."

Mme. Rosa Linde, the New York contralto, and Nina Fletcher, the Boston violinist, who are also both under the management of W. S. Bigelow, Jr., of this city, are to appear in joint recital in Portland, Me., November 1, and New Bedford, Mass., November 4. Mme. Linde will also appear in recital in Halifax, N. S., October 28.

Miss Fletcher is undoubtedly the equal of any of the younger violinists. She appeared in recital in Boston last season with marked success. She has excellent technique, a full, pure, mellow tone and absolute trueness in pitch. She will tour the East and Middle West this season.

D. L. L.

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SUNDAY EVENING, DECEMBER 15th



From "Musical America" Readers

Artificiality in Music.

To the Editor of MUSICAL AMERICA:

Your short and pithy article regarding the healthy tone or taste of the much-abused public, deserves commendation, and I wish to offer my humble but enthusiastic support of your position.

The depraved taste of the unsound blasé fashionable set encourages artificiality, until we have seen that language of the heart, the occult link between man and God, degraded to mechanical trickery and cumulative indecency. The soul of music melody has been slaughtered in incoherent exclamation, meaningless, singly or collectively.

It seems time some one should speak out and stem the tide of commercial sensationalism that destroys art and revels in filth for the lucre it may bring.

Ever since living in New York I recognized the impossibility of doing anything in opera, for though my "Zenobia" had met with success (playing seven times in Chicago to good business), I saw that nothing would be accepted by the press or public except Wagner. If it wasn't Wagnerian, it was condemned, and if it was, it was condemned! Therefore, I tried to arouse the patriotic sentiment which has been the basis of all great art efforts in every nation. That I could not succeed with the "400" is, of course, natural. It is only for the common people to be patriotic!

Very sincerely yours,
PITTSBURG, PA. S. G. PRATT.

Student Life in Florence.

To the Editor of MUSICAL AMERICA:

On several occasions lately MUSICAL AMERICA has had letters and articles in its columns regarding conditions which confront musical students in Europe. Not a few of these conditions are common to Florence, also. Furthermore, many girls come knowing nothing of the surroundings, socially or in general life, that they may have over here. To the Italians, especially, a girl without a chaperone is something incongruous, which leads to many serious consequences. During the last few years, American women living in Florence have known of girls who have come to study singing here and who, not knowing either the climate or the people, have lost their health, or possibly their voice also, having to return home with nothing to show for years of sojourning in Europe. If mothers at home knew the real conditions over here, they would either come with them, or, if not, much prefer getting

instruction for their daughters in the United States, where the teachers, from the viewpoint of those who have lived in Europe, are much better than we generally suppose. In this way, our girls would be surrounded by moral and physical conditions best suited to those who should be carefully sheltered from all harm.

FLORENCE, Sept. 30. M.

Drawing Power of Concert Artists.

To the Editor of MUSICAL AMERICA:

Two of your recent editorials attracted my attention, because they touched upon subjects with which I am quite familiar. These subjects were the engaging of soloists with orchestras and the engaging of operatic stars for concert work rather than purely concert artists.

The reason I feel that I can give a reasonable opinion in regard to these matters is because I have for five years been managing a festival organization in the Middle West, and in that way have come in touch with the musical taste and desires of the people. These people, especially in the smaller towns and in the country, never hear a large orchestra unless it is engaged for a festival, and this can be done but once a year. Consequently they feel that they would rather hear an entire orchestral program than to have part of the time taken up with solos or to have the orchestra play accompaniments. This is not a theory; it is a fact. Owing to the demand for such a course, I was compelled for a number of years to furnish orchestral concerts without soloists, and as I consider the needs of the people I can see no reason why this demand should be so very surprising.

In my engaging of artists for these festivals I was compelled to consider two things: First, was the artist great enough, and, second, what was the advertising value of his or her name? All things being equal, the artist whose name was the best known would be engaged. Singers have a habit of thinking that if they think a name is good it should appear good to the manager. Unfortunately, this is not so. A manager must choose his artists for their drawing power, not always for their worth.

Then we must consider that in the Middle West especially there are many people opposed to the theatre and who would not enter one on any consideration, but who nevertheless have a very lively curiosity in regard to it. They will go to see an operatic star and pay three times the usual fee just because that artist does sing in opera. It is a perverse situation, but it is

true. As soon as concert singers can succeed in arousing such a desire to hear them on the part of the public, or can make their names a household word, as the operatic artists have done, the managers will engage them. Until that time it is useless to expect one to engage them when a deficit stands him in the face if he does so. Very truly yours,

ARTHUR L. JUDSON.

I. Who Are American Composers?

To the Editor of MUSICAL AMERICA:

The enclosed clipping from the New York "Evening Telegram," stating that Louis Lombard is an "American composer," was sent to me to my hotel in Milan, where I have spent the past three months in an effort to get a hearing for a legitimate grand opera. Mr. Lombard is certainly not an American, nor was he born within thousands of miles of America. He will certainly admit this himself. He has lived in America and accumulated a fortune there in the musical profession, and out of it he now lives in Switzerland, and is not an American.

Mr. Hammerstein has issued a statement, in which he says he is looking for a grand opera written by an "American composer." In Paris a few months ago Mr. Hammerstein told me that probably Victor Herbert will be selected as the man to write the opera for him. Victor Herbert is not an American composer. Mr. Herbert is not an American by birth, though he is to-day one of the best resident composers in America.

So I am at a loss to know who are the "American composers." Perhaps our poor MacDowell could tell us if he were in a position to answer our query.

Mr. Conried says, "There is no such thing as a grand opera written by an American composer!"

Mr. Hammerstein says Victor Herbert is an American composer!

Perhaps the representative musical publishing houses in America can tell us who are some of the American composers. Of course, a man may come to America and live there long enough to accumulate a fortune and then feel himself naturally in duty bound to take out a citizen's papers, but that makes him an American citizen, and not an American.

Will you ask the following born Americans, who have chosen to follow the legitimate branch of composition in music, what they are—Harry Rowe Stelly, Arthur Whiting, George W. Chadwick, Edward MacDowell, Henry H. Huss, Arthur Nevin, Maurice Arnold, Arthur Little, Arthur Farwell and many more whom I might mention?

"Where do we stand?" Yours sincerely,
DRESDEN. ALBERT MILDENBERG.

GADSKI WELCOMED IN SAN FRANCISCO

Sings to Large Audience and is Guest of Honor at Many Society Functions.

SAN FRANCISCO, Oct. 16.—Mme. Johanna Gadski was heard in the first of three recitals scheduled for this city at the Dreamland Rink last evening by a large and very friendly audience.

She sang arias of Beethoven, Wagner selections, and altogether rendered a most pleasing and well balanced program. She was never in better voice and declares that California air most certainly agrees with her vocally.

Mme. Gadski will appear to-morrow at the Greek Theatre of the University of California, and she will be assisted by the complete University Symphony Orchestra. She will give two more recitals here, one on Friday the 18th and the other on Sunday afternoon, October 20.

During her short stay here Mme. Gadski is the guest of honor at many luncheons, receptions and dinners.

ANGELO READ'S CHORUSES

Westminster and Hornell Societies to Have Busy Season.

BUFFALO, Oct. 14.—Angelo M. Read will have a busy season with his two choral organizations, Westminster Choral Society of Buffalo, and the Hornell Choral Society of 175 voices, which has lately elected him as its director. The latter club will study "The Creation," and will give it with orchestra, organ and imported soloists.

Westminster Choral Society will begin rehearsals on Thursday of this week, at 8 o'clock, in the gymnasium of Westminster House, No. 424 Adams street.

The course of study for this season will include one standard work chosen from the following: Haydn's oratorio, "The Creation"; Gaul's cantata, "The Holy City," or Angelo M. Read's cantata, "David's Lament," scored for solo, chorus and orchestra; also an interesting collection of shorter choruses.

A novel event was a large orchestra festival held in Wiesbaden from September 30 to October 9, in which a notable array of conductors and orchestras participated. The conductors were Gustav Mahler, Richard Strauss, Felix Mottl, Fritz Steinbach, Franz Mannstadt and Ugo Afferin, and the orchestras the Berlin Philharmonic, the Kaim and Court Orchestra of Munich, the Royal Theatre Orchestra and Kurschau Orchestra of Wiesbaden.



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BOSTON WILL HAVE TWO WEEKS OF OPERA

Conservatory Directors Make Rehearsals Possible for Henry Russell and His Company.

BOSTON, Oct. 15.—That Boston will have two weeks of grand opera this Winter at moderate prices has been definitely settled, and has been made possible through the kindness of Ralph L. Flanders, general manager, and George W. Chadwick, director of the New England Conservatory of Music, who have practically placed the conservatory at the disposal of Henry Russell, director of the San Carlo opera company.

Mr. Russell intended that Boston should have two weeks of grand opera, but was at a loss as to where to get quarters for the rehearsals of the company, and it is this that Mr. Flanders has provided in giving Mr. Russell the use of both Jordan and Recital halls in the conservatory buildings, as well as several of the large rooms used for ensemble work.

Mr. Flanders asserts that the work at the conservatory will not be interrupted, saying:

"The fact that Mr. Russell will have the use of the conservatory for two weeks from November 25 until December 9, must not be construed in a manner that will make it seem that the conservatory will suspend work in any way. For the two weeks mentioned we have found it possible to allow Mr. Russell the use of both Jordan and Recital halls by alternating, in this manner avoiding confliction with events scheduled to occur in either hall during that time."

"The use of several rooms has also been allowed him in the same manner, so that none of the rehearsals will conflict with the work of any members of the faculty during the hours devoted to teaching. The study of the students will in no way be disturbed, and the work in the conservatory will continue without interruption. When Mr. Russell referred to the matter and sought our aid I fully realized what two weeks of grand opera at moderate prices would mean to Boston, and especially since it is sixteen performances that will be given. While we have never before given the use of any part of the conservatory to an outside organization of that kind, under the circumstances we considered the music-loving public at large, and are pleased on our part to have made it possible for Boston to have such an opera season."

The opera season at the Majestic will open December 9 and will continue for two weeks, during which time sixteen performances will be given, in French, German and Italian, and will consist of the leading operas, among which will be "Lohengrin," "Faust," "Carmen," "Aida," "Cavalleria Rusticana," "Giaconda" and "Martha." The San Carlo company numbers two hundred people, and during its season several singers will be heard here for the first time in America.

RUDOLPH GANZ NOW A NEW YORKER

Pianist Moves His Headquarters from Chicago to the East—Will Play With the Large Symphony Orchestras.



RUDOLPH GANZ "AT WORK"

Rudolph Ganz, the distinguished pianist, who spent his vacation in Europe during the past Summer, has returned and intends to make his headquarters in New York for the coming season. He will have his studio in the Studio building on West Sixty-seventh street.

Mr. Ganz begins his concert season next week with the Boston Symphony Orchestra and is booked for engagements with the

Paris Likes Massenet.

During the year closing at the end of August operas by twelve composers were given at the Paris Opéra. Massenet was played oftenest, his new opera "Ariane" having been performed forty-nine times, and his "Thaïs" six times. Thirty-nine performances were accorded to Wagner, represented by "Tannhäuser," "Lohengrin," "Walküre," "Tristan" and "Die Meistersinger." Saint-Saëns's "Samson et Dalila" was played fifteen times, and Fernand Le Borne's new opera "La Catalane" eight times. Twelve performances were accorded to Meyerbeer's "Les Huguenots" and "Le

Pittsburg Orchestra, the St. Paul Orchestra, the St. Louis Orchestra, the New York Symphony Orchestra and the Volpe Orchestra.

It is the intention of Mr. Ganz to give three pianoforte recitals during the season in Mendelssohn Hall, also two recitals in Boston and two in Chicago, besides a number of engagements with the Kneisel Quartet in Boston, New York, Chicago and Cleveland.

Prophète," and ten to Ernest Reyer's "Sigurd" and "Salammbô." Gounod's "Faust" maintains its popularity. It figured thirty times on the bills, the same composer's "Roméo et Juliette" having been played three times. Gluck's "Armide" and Bourgault-Ducoudray's "Thamara" was each heard six times, and Rossini's "Guillaume Tell" four times. Weber and Verdi obtained two performances each.

J. Warren Andrews, organist of the Church of the Divine Paternity, New York, gave an inaugural recital at St. John's Episcopal Church, West Hoboken, N. J., on Tuesday of last week.

BOSTONIANS HEAR MR. MACMILLEN

Young Violinist Receives Many Recalls at Opening of Hub's Musical Season.

BOSTON, Oct. 14.—The first recital of consequence in this city this season was given Tuesday night by Francis Macmillen, the accomplished violinist. He was assisted by Mme. Rosina Van Dyk, soprano, and Richard Hageman, pianist. The following program was given: Allegro from Concerto in E major (Bach), Mr. Macmillen; Concerto in D minor (Vieuxtemps), Mr. Macmillen; air from the "Marriage of Figaro" (Mozart) and "Chanson du Mysoli" (F. David), Mme. Rosina Van Dyk; Romance in F major (Beethoven), Minuet (Mozart), Barcarole (Debussy), Romance (Wieniawski) and Bohemian Dance (A. Randegger), Mr. Macmillen; Moise Fantasie (for G string alone) (Paganini), Mr. Macmillen.

Mr. Macmillen gave a conventional reading of the Allegro movement from Bach's E Major Concerto. His most interesting numbers were those in his third group and also the last number on the program, in which he gave a remarkable rendering of Paganini's Fantasie for the G string alone.

Macmillen's interpretation of the Mozart Minuet, the Barcarole by Debussy and Randegger's Bohemian Dance was that of a true artist, and at the close of that group he was recalled again and again by the enthusiastic audience. He produced some wonderfully beautiful tones in the second movement of the Vieuxtemp's Concerto.

Mr. Hageman is a most intelligent accompanist and added much to the program by his co-operation.

D. L. L.

Realistic Effect of Storm Music.

Hereafter the musicians on the French liner *La Provence* will regulate their program so that storm passages will be barred during very heavy weather.

Last week while the liner was meeting some nasty weather, and the ship's orchestra was giving its usual concert in the saloon, a monster wave hit the ship.

The musicians, seated on a raised platform, went sprawling in a heap just as they were playing the heaviest passages in the storm scene from "Rigoletto." Anton Guerin, the cellist, fell into the arms of another musician and stamped his feet through his much-treasured instrument. His grief affected the cabin passengers so that they, headed by M. Jusserand, the French Ambassador, made up a subscription for Guerin which netted him \$60.

American Tenor Scores Abroad.

MILAN, Oct. 8.—Giovanni Zerga, the American tenor, sang the rôle of *Faune* in "La Saffo" at Chioggia last week. He was continually applauded and called to the footlights. He possesses a magnificent voice, perfectly placed, with the most limpid high tones, which he produces with absolute ease. His interpretation of the rôle was splendid.

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JOHN C. FREUND - Editor

PAUL M. KEMPF, Managing Editor

Boston Office:
DELBERT L. LOOMIS
Room 1001, 120 Boylston St.
Long Distance Telephone
579 Oxford

Chicago Office:
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NEW YORK, SATURDAY, OCTOBER 19, 1907

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

All communications intended for publication in "Musical America" should be addressed to the "Editor of Musical America."

GERMAN OPERA "BOXERS."

American concert artists are prone to regard somewhat grudgingly the discriminations so frequently made by managers and public alike in favor of their European colleagues. The stamp of European birth and breeding has been a powerful advantage with which native musicians have always had to contend, with more or less unsatisfactory results. But let them turn their attention for a moment to the American invasion of the Continental opera world and the fact that it has now attained such proportions that in one or two centres open mutiny on the part of the European singers seems imminent, and they may consider that their wrongs are being—in a left-handed way, so to speak—avenged.

From year to year, in Italy, France, Germany, Austria, the American voice and the American capacity for work and single-minded concentration on achieving the goal it has set itself, have been steadily making their possibilities felt more and more on the opera stage, awakening skeptical critics to a realization that they constitute a power to be reckoned with and forcing down barriers already existent or erected by local prejudice. Germany has been the tardiest to accord talent hailing from the New World practical recognition, and there it is that resentment against the incursion of our singers has reached a temperature bordering on fever heat. As yet there has been no significant expression of it in any city excepting Berlin, but conditions are inflammable in several other centres, as can readily be believed from the fact that, in all, there are thirty-three young Americans occupying positions of greater or less prominence in the German opera houses.

Geraldine Farrar, who as a singer was cradled at the Berlin Royal Opera, and who forged her way ahead undaunted and undismayed by a provincially hostile press and the machinations of the jealousy-be-

gotten cliques peculiar to opera institutions, until she had the satisfaction of knowing that the announcement of her appearance, in no matter what rôle, was sufficient to ensure an "ausverkauft" house, has been the innocent agent in precipitating a small tempest in Berlin. The mere fact that the five American members of the company were conspicuous in the recent production there of Puccini's "Madam Butterfly" might have been grudgingly passed over, but that Intendant von Hülsen should deliberately ignore Fräulein Destinn, who had made a sensation as *Cio-Cio-San* in London and had expressly urged the production of the work in Berlin that she might make a similar sensation there, and give Miss Farrar the privilege of creating the title part—and incidentally, the chance to appropriate the "sensation"—was more than prima donna flesh and blood could stand. What an unheard-of breach of "Intendantal" etiquette! No wonder that offended dignity suddenly discovered the urgent need of a month's leave of absence. An acute attack of "prima-donnitis" seems to be the trouble, though an official diagnosis has not been published, and one writer guilelessly refers to it as a "heart affection."

It had no bearing on the subject, of course, that Fräulein Destinn has been the most successful of all the *Salomé*'s Europe has heard, and that she is to have the chance to sing several new rôles this season, nor was the poignancy of the injury ameliorated by the fact that the Intendant considered that the Berlin public had a right to hear Miss Farrar in a new part once more after an interval of a year and a half. However, the performances of "Madam Butterfly," with the five American singers in the cast, go merrily on, and such is the endorsement of the public that notwithstanding the raised prices it is difficult to secure seats unless they are ordered promptly. And this in itself probably does not improve the temper of the Kaiser's indignant singers.

Fortunately, the general public is broader-minded than the vast majority of the inhabitants of the prima donna world, and the Germans, though temperamentally loath to admit that other nations can teach them anything about music, are gradually learning that all good art is cosmopolitan. As a writer in the New York "Times" tersely remarks, we have never needed that lesson on this side of the Atlantic; in fact, it is only of late that we are learning that all good operatic art is not strictly European.

EDUCATIONAL VALUE OF OPERA.

Within a few weeks now New York will again be reveling in the alluring offerings of her two grand opera houses. It is well enough at this time to remind the army of vocal students in New York that they will not best assist their musical growth by planning an exclusive grand opera diet. The educational value of grand opera to students of singing in the formative period is indeed very questionable.

The concern of the young singer is, or should be, the acquisition of unforced voice production and sincere, unaffected singing style. He should therefore take for his models the exponents of pure song in the realm of recital, concert and oratorio.

The dramatic demands of modern opera lead its exponents into excesses of style, if not into actual forcing of their vocal resources, to such an extent that the impressionable young listener would almost surely obtain a distorted idea of expressive singing. The excitement incident to dramatic action and scenic device make it almost impossible for either singer or auditor to maintain normal poise. And even when the singer be so consummate an artist as to realize dramatic demands without vocal distortion the young student is unable to analyze the performance sufficiently to separate in his own mind the histrionic from the purely musical expression, and so obtains no safe standard for imitation.

The charge, too often true, that singers

are lacking in musicianship will not become obsolete if the younger generation of singers seek their inspiration exclusively from the operatic stage. For listening to musical performances is a very important part of the young singer's education, and what he hears is quite as important during a certain period in his development as what "methods" or text books he studies.

The student of singing should attend as often as possible the good symphony orchestral concerts, thereby cultivating a sense of rhythm and of tone color; he should hear performances of oratorio to observe how dramatic effects are achieved by purely musical means; and he should hear the acknowledged masters and mistresses of song art—Sembrich, Melba, Bispham and the best of our American concert singers—in the intimate relationship of the song recital, where all the subtleties of song expression are revealed. Making sure of these opportunities first, he may then hear an occasional performance of opera for its pleasurable entertainment and the opportunity it affords for studying famous singers and of becoming acquainted with famous works. Kept in a rational proportion, grand opera should, of course, become a feature of every music student's education, but it should not dominate to an extent where its exotic ideals are accepted as the ideals of a true vocal art.

Mr. Meltzer on Music Madness.

Charles Henry Meltzer, who was formerly associated with Mr. Conried at the Metropolitan Opera House and is now music critic for the New York "American," contributes an interesting "Prelude to Grand Opera," as he calls it, to that paper. Among other things, he says:

"Can it be, as cynics would have us believe, that at the root of the so-called music madness which sets in each year toward November, only to subside in May, there is nothing more noble than mere snobbery?

"Perish the thought, say I. It is a libel, an offence, an insult.

"To account for the enthusiasm which, a full month before the reopening of one opera house, has poured about six hundred thousand dollars into the Metropolitan, and, according to the optimist who manages it, has assured success for the season at the Manhattan, there must be something deeper, more far-reaching, than snobbery. That, of itself, might explain the crowding of the orchestra seats at the two big New York opera houses, and the payment by a multi-millionaire of a hundred thousand dollars for an opera box, more than the price of a seat on the Stock Exchange. But it would not explain the thronging, night after night, of the galleries and standing spaces, the excitement which thrills through the Manhattan or the Metropolitan at many of the performances, or the patience with which weak women will cling to the rail or squeeze themselves into hot corners near the doors for four long hours at a stretch when Caruso or Melba is singing, or when the program promises some great work like 'Faust' or 'Aida.'"

New York as a Music Centre.

(From the New York "Sun.")

Already the concert season in this city has begun, a full month before its time, and it promises to stretch away into the humid weather, when the roses bloom again. The immense demand made on the public attention by two opera seasons lasting twenty weeks each has forced concert givers to enter the field earlier and stay in it later, but it has not led to any diminution in the number of musical enterprises. On the contrary, the number is greater than ever, and there is room for speculation as to where all the money to support them will be found. One thing, however, is beyond dispute, namely, that New York stands second only to Berlin and London in the number of its musical entertainments, while in their artistic importance and the magnitude of their financial risks it equals both of those cities.

In these days of rampant "affinities" Mr. Stedman's poem, "The World Well Lost," just set to music by Walter Damrosch, should find many singers.

PERSONALITIES



Hamlin and King Clark.

The above illustration represents George Hamlin, the popular American tenor, and Frank King Clark, the well-known American teacher of singing, now resident in Paris, as they were caught by a MUSICAL AMERICA camera in Chicago one day during the Summer. Mr. Hamlin still has his home in Chicago. Mr. Clark lived there for many years prior to opening his studio in the French capital.

Mahler.—Gustav Mahler is expected to conduct a number of special performances at the Komische Oper in Berlin before leaving Europe to begin his engagement in New York at the Metropolitan Opera House.

Guilmant.—Alexandre Guilmant, the eminent French organist, recently gave two concerts with orchestra at the fifth International Exposition of Arts in Barcelona. Among the French compositions he played was his first symphony for organ and orchestra.

Treville.—Yvonne de Tréville, the American coloratura soprano, now in Brussels, has just made a pronounced success as *Ophelia* in a revival of Ambroise Thomas's "Hamlet" at the Théâtre de la Monnaie.

Burrian.—Carl Burrian, the German tenor of the Dresden Royal Opera and the Metropolitan, has been declared "contract-brüchig" (guilty of breaking a contract) for not keeping his engagement to sing at the Styrian Music Festival.

Hall.—Marie Hall, the English violinist, who recently returned from a long tour of Canada, Australia and New Zealand, has announced her intention of writing a book on her experiences.

Wood.—Henry Wood is said to be the only English conductor who has so far left no record of humorous situations. Only when worn out with hard work and for the moment failing to get from his orchestra the exact effect he desired, he has been heard to ask in a mild, expostulatory voice, as though seeking information: "Gentlemen, am I in front of an orchestra of musicians or a crowd of condemned cobblers?"

Saint-Saëns.—Camille Saint-Saëns is to have a monument during his lifetime. The city of Dieppe, which possesses a large collection of Saint-Saëns souvenirs in its museum, will have a statue of the French master in the foyer of its new theatre. It is the donation of a Dieppe woman and represents the composer in a sitting posture, with a score on his knee.

Lamond.—Frederic Lamond, the Scottish pianist, who has been a resident of Berlin for several years and who visited this country a few seasons ago, has lately become a father. His wife, who is known as Irene Triesch, is the leading woman at the Lessing Theater in Berlin and one of the most popular actresses on the German stage. Their child is a girl.

Tetrazzini.—Luisa Tetrazzini, who is probably the foremost Italian coloratura soprano of the day, is one of the new singers engaged for the Autumn season of opera at Covent Garden, which opened on Thursday of last week. She is slated for *Gilda* in "Rigoletto" and the title parts of "La Bohème" and "La Traviata." She was announced last year by Oscar Hammerstein for the first season of the Manhattan Opera House, but it was said afterwards that the singer made impossible stipulations, and Heinrich Conried also claimed that she had signed a contract with him for the Metropolitan which she had not yet kept.

ECHOES OF MUSIC ABROAD

PLANS are on foot to arrange a world congress of musicians, to be held in Milan in the second half of next April, in connection with the celebration of the Milan Conservatory's hundredth jubilee. A committee has been organized, which contains such names as Arrigo Boito, Giacomo Puccini, Umberto Giordano, Giulio Ricordi, Eduardo Sonzogno and Giuseppe Gallignani, the director of the conservatory. This committee has sent out a circular to the more prominent music institutions in Italy and foreign countries, requesting them to form sub-committees.

It is the intention to have the conservatory, with the assistance of other Milan institutions, illustrate the history of its growth from its foundation to the present time in an elaborate series of concerts. The promoters hope to assemble the greatest musical celebrities of the day for the occasion. A German writer suggests that the result will be a sort of living musical panopticon!

THE Kaiser seems to possess the unhappy knack of rubbing his musical subjects the wrong way. In his telegram of condolence to Edvard Grieg's widow he spoke of the influence exerted by the great Norwegian on modern German music in a manner that has proved "far from pleasing to German musicians." When, a few years ago, he wanted the "Roland von Berlin" story immortalized in lyric form he provoked a strong undercurrent of disgruntled mutterings in the music circles of the Fatherland by commissioning Leoncavallo to undertake the task, instead of choosing a native composer to handle a theme so essentially German. And that ill-feeling very seriously prejudiced the success of Leoncavallo's opera.

But then the Kaiser is not fond of the modern German school. He practically never attends a Wagner opera, and his attitude towards Richard Strauss's "Salomé" was shown last Winter in his reluctance to allow it to be performed at the Royal Opera in Berlin.

IN Eisenach the 700th anniversary of the birth of the Landgravine Elizabeth, the Wartburg saint, will be celebrated at the Eisenacher Musikverein's opening concert with a performance of Liszt's oratorio "Die Legende von der Heiligen Elizabeth." Forty years ago this work was sung for the first time in Germany, and it falls to the lot of few composers to introduce the offspring of their genius under such ideal conditions as attended that première. The hall of the Wartburg, in which the great song contest had taken place over six centuries before, was the scene, there was a select gathering of the most eminent musicians of the country, and, in the presence of the Grand Ducal party, Liszt conducted his work in person.

THAT indefatigable English champion of grand opera in the vernacular, Charles Manners, has again suffered for his zeal in offering Londoners performances in a language they can understand and at moderate prices. His recent season at the Lyric Theatre cost him \$4,000, despite the promising outlook of the first weeks and the demand to see and hear his production of "Madam Butterfly" and "La Bohème."

"The Sketch" notes that "since he began to attack the Metropolis Mr. Manners has been called upon to pay thirty-five or forty thousand dollars for the privilege, but it is his wont to keep up his courage and carry his company to Dublin, Edinburgh and Glasgow, whose worthy citizens brace his spirits, replenish his exchequer and send him back with high hopes and swollen purse to a fresh campaign in the reluctant capital. Clearly London is not very enthusiastic and responsive, but let Mr. Manners take heart of grace. Even opera at Covent Garden exists to no small extent by reason of a heavy subscription and the presence of 'stars' of the first magnitude;

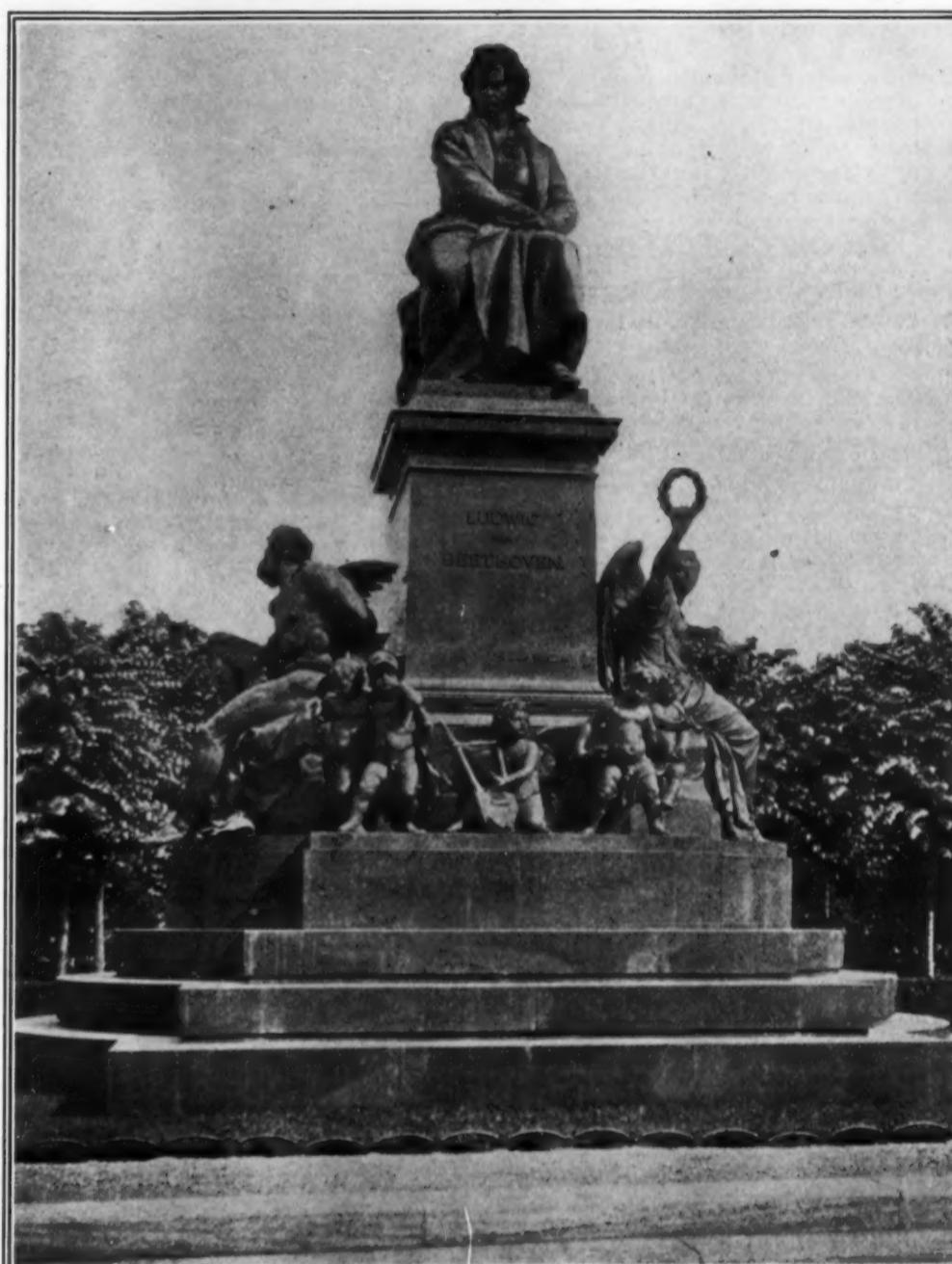
the nights when all the evening stars sing together must pay for those upon which good artists of the second rank strive valiantly, but in vain, to attract enough patronage to pay expenses."

A HAMBURG impresario has offered Enrico Toselli a fee of \$2,400 for five concerts in that city, but the Italian pianist has refused it, declaring that he did not marry the ex-Crown Princess of Saxony for advertising purposes. If, however, he carries out his intention of coming to America in the near future it is unlikely that he will find the notoriety his marriage has gained him a handicap, from the financial standpoint.

the American singer's impersonation of Puccini's Japanese heroine has somewhat subsided the Czechish soprano will be sufficiently recovered to return to the stage.

P UCCINI'S "Tosca" has been prohibited in Moscow by the police of that city. The reason given for placing the ban on this work, which has never before met with opposition, is not the murder of Scarpia by Tosca, as might be supposed, but the shooting of Cavaradossi by court-martial. The police fear that this scene might conjure up recollections of the recent court-martial punishments, with uncomfortable results. Only with the third act entirely rewritten can the opera be given there.

A N English paper stated a few days ago that "Vivien Chartres, the child violinist, who played at the Blackpool Tower last night, in the morning was permitted by the keeper to play to the caged lions and tigers. The animals listened in silence to the music, and when the violinist left they roared wildly," which prompted a writer



VIENNA'S MONUMENT TO LUDWIG VAN BEETHOVEN

A NOther "Salomé" is to be launched on the music world, another operatic version of Oscar Wilde's drama. Richard Strauss's rival is a Frenchman named Mariotte, formerly a naval officer, who first read "Salomé" twelve years ago when on his way to China. Since leaving the service he has studied music under the most modern French composers. His work will be heard in Lyons during the Winter.

Strauss, it seems, has not yet found his ideal "Salomé," and, according to August Spanuth, he has been paying Geraldine Farrar the rather doubtful compliment of trying to persuade her to study the rôle. She has one "Salomé" in her répertoire, already, that in Massenet's "Hérodiade." All those interested in her career, fearful of the effect such a part would have upon her susceptible voice, are holding their thumbs for her, German fashion, that she may have the courage to withstand Richard II.'s flattering inducements.

The Berlin public is amused over the fact that Emmy Destinn's illness, necessitating a temporary leave of absence from the Royal Opera, followed immediately upon Intendant von Hülsen's granting Miss Farrar, instead of her, the privilege of creating "Madam Butterfly" there, and confidently expects that when the interest in

in the London "Telegraph" to remark that "if this sort of thing becomes the fashion steps will have to be taken by the Society for the Prevention of Cruelty to Animals."

T HE Dessau Court Theatre will produce Max Schillings's first opera, "Ingwälde," this season. This work was first heard in 1894, when the composer was only twenty-six years old, but is now practically unknown. Dr. Otto Lessmann, greeting the announcement of its revival, refers to it as the most important operatic creation of the after-Wagner period, and declares that it is a reproach to the German stage that it has treated this work in such a "step-motherly" fashion.

B ARON CEDERSTROM'S wife has again been exerting herself in behalf of the Swansea Hospital, one of her favorite charities. With Ada Crossley, Ben Davies, Marianne and Clara Eissler, David Hughes and Wilhelm Ganz as assisting talent, she gave a concert in Swansea's Albert Hall the other day that netted \$3,500 for the beneficiary fund. Altogether the hospital has realized the tidy little sum of \$20,000 from the concerts Patti has promoted on its behalf from time to time.

J. L. H.

AMERICAN BASSO SINGS IN LONDON

Another Triumph for Herbert Witherspoon—Other News of Music.

LONDON, Oct. 12.—The American basso, Herbert Witherspoon, has just won a notable success by his appearance as soloist at one of the Queen's Hall Promenade Concerts. The house was packed, and Mr. Witherspoon's songs were received enthusiastically. He left London this week to fill engagements in Germany, returning for a recital of his own later in the month, after which he sails for America. The Promenade Concerts are given nightly at Queen's Hall, under the direction of Henry Wood, and are proving to be of great educational value to the English public, as music of the highest order alone is given. Friday is Beethoven night, and on Monday Wagner is heard almost exclusively.

The Cardiff Festival of Music has drawn to a close, after the greatest achievement of its short life, this being its fifth triennial festival. Cardiff is a busy town in the South of Wales, and the Welsh do some of the finest choral work ever heard. Some of the old master-works were beautifully given, with the assistance of the London Symphony Orchestra and notable singers, such as Mme. Kirkby-Lunn, Ffrangcon Davies and John Coates.

Dr. Frederick Cowen, the conductor, has made possible a hearing for eight new compositions by native composers. One of these is Sir Hubert Parry's "Vision of Life," set to his own beautiful poem of altruism and philosophy. The music, however, lacks somewhat in imagination and vitality. Dr. Cowen's setting of Mrs. Browning's beautiful lines, "He Giveth His Beloved Sleep," is thoroughly characteristic of his definitely lyric style. Dr. Herbert Brewer's "Sir Patrick Spens" is a choral ballad of a natural and dramatic kind and contains some of this composer's strongest and most individual music.

Hamilton Harty's setting of Keats's "Ode to a Nightingale" is rather too thin in actual melodic interest to be accounted an achievement, and a cantata by D. W. Evans, professor of music at Cardiff University, is mainly interesting as the earnest endeavor of a young composer to deal with a type of national music that certainly deserves commendation.

Vaughan Williams's two Norfolk Rhapsodies for orchestra seem to be examples of a new form of the old-fashioned "pot-pourri" of favorite airs. In his treatment of some East Anglian tunes he shows little skill in development, in the modern orchestral sense.

Arthur Hervey, who has so often given proof of his freshness and melodic gifts in the "descriptive overture" style, was not heard at his best in "Summer." It contains some graceful writing, but lacked the character which made his "Youth" and "On the Heights" so pleasing and distinctive.

The most important of the modern works given was the second part of Granville Bantock's highly imaginative and most original setting of the Rubaiyat, and it drew one of the biggest audiences of the festival. The first part of this work was produced at the Birmingham Festival.

Fritz Kreisler gave his only violin recital of the Autumn season in Queen's Hall a week ago Saturday. Seldom has this great violinist played so beautifully, for his interpretations were things of rare beauty and were keenly appreciated by a large audience. The lyrical charm of his playing was fully illustrated in the attractive Cantabile of the First Movement of the Goldmark Concerto in A Minor. Bach's Sonate for violin alone, No. 1, in G Minor, further served as an illustration of the artist's rare gifts, the character of the separate movement being strikingly maintained. A Scherzando of Porpora's and Moszkowski's Ballade in G Minor were both given with charm of style and fluency of execution.

L. J. P.

German critics express satisfaction with the appointment of Hans Pfitzner to the directorship of the Strassburg Conservatory, as they believe he will supply the want that city has long felt of a progressive personality with strong artistic initiative.

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COLUMBUS AWAITS SCHUMANN-HEINK

Great Contralto Will Sing Song Written by One of that City's Composers,
Ella May Smith.

COLUMBUS, O., Oct. 14.—Mme. Schumann-Heink's official program has been received for the Männerchor concert, which the great contralto gives here on the evening of October 25, and many expressions of delight have been heard because she has complimented the Columbus composer, Ella May Smith, by placing upon this program her song "Many a Beauteous Flower" and declaring that she "will sing Mrs. Smith's song this year throughout the land." Mme. Schumann-Heink is very popular here.

Jan Sickesz, the Dutch pianist, and Millie Benten, soprano, give a joint recital to-morrow evening.

Cecil Fanning will give a song recital on Friday evening, October 25, at the Parsons. H. B. Turpin will be his accompanist.

Lucille Tewksbury, soprano; Elizabeth Thompson Wilson, contralto, and Dorothy Kibler, pianist, will give the first Twilight Concert in the chapel of Ohio State University on Friday afternoon, October 25. Mrs. Tewksbury comes from Chicago; Mrs. Wilson and Miss Kibler from Granville, both of whom are on the faculty of Dennison University Conservatory of Music.

The Columbus Oratorio Society began its season's rehearsals most auspiciously. "The Messiah" will be presented during the holidays, and "St. Paul" and "Tale of the Viking" at the May Festival.

The Cambrian Society have charge of the New Year's Day Eisteddfod, and all the choral societies are getting their competition numbers ready. The cash prizes are to be well worth striving for, and out of town competition will be spirited.

Grace Hamilton Morey, the pianist, will give a piano recital about the middle of May. Mrs. Morey has for some years past endeavored among all her concert engagements to give at least one recital at home. This will probably be in the nature of an ovation, as her annual appearances in Columbus invariably are, and very justly are they so, for she ranks with the exceedingly brilliant and forceful American artists.

The Columbus Symphony Orchestra announces a series of three concerts. Theodore Lindenbergh, tenor, will be the soloist for the first. H. B. S.

Prof. Baldwin's Lecture Course.

Samuel A. Baldwin, professor of music at the College of the City of New York, this week announced the schedule for his lectures during the forthcoming school year. The general subject of study will be the development of music and will be divided into lectures on "The Elements of Music," "The Beginnings of Music," "Music in Europe Until the Eleventh Century" and so on to the "Later Phases of Oratorio and the Opera."

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MR. AGRAMONTE'S SUMMER

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Emilio Agramonte, the eminent teacher of singing, has returned to New York from Kansas City, where he spent the months of June, July, August and September. His Summer season was in every respect a most successful one. He had an exceptionally large class of pupils, and the eighteen soirées musicales that he held on Thursdays in his spacious studios aroused keen interest among the representative musical element of the city.

Mr. Agramonte is enthusiastic over the voices of many of those who studied with him during the Summer. Among those whose progress was particularly gratifying were Margaret Buckley, of El Paso, Tex.; Miss Barbee, of Chicago; Mrs. George Snyder, Helen James, Mrs. Jeffers, Mrs. Gillespie, Mrs. Leslie Baird, Miss Brachrack, Mrs. Leidigh, Mrs. Jewell, of Fort Worth, Tex.; Mrs. Perkins, of Nacogdoches, Tex.; Miss Mosher, of Parsons, Kas.; Evelyn Hail, of Compté, La., and Virgil V. Holmes. Mr. Holmes, who possesses a remarkable bass voice, and also the Misses Buckler, Mosher and Vivian have come to New York to continue their studies under Mr. Agramonte.

This popular teacher's new studio in New York is at No. 6 West Twenty-eighth street, and there he will commence his regularly fortnightly afternoon musicales on October 24.

A SPOOKY RECITAL.

Baltimore Church Organ Plays at Midnight Under Peculiar Circumstances.

BALTIMORE, Oct. 8.—Residents in the neighborhood of the Associate Congregational Church, in Maryland avenue, were aroused the other night between 12 and 1 o'clock by the deep rich tones of the great organ in the building playing a wedding march and other airs. There had been no service in the church, and the doors were locked. The pastor, the organist, the sexton and members of the congregation are trying to solve the mystery.

To the superstitious the midnight organ recital had an uncanny air. They point to the fact that Edwin Aler, a noted organist, for whom the organ was built, committed suicide ten years ago.

The Bremen Lehrergesangverein journeyed to Paris recently to give two concerts. The program of the first, which was held in the Trocadero, was designed to illustrate the development of the German male chorus and embraced Beethoven's "Die Himmel rühmen des Ewigen Ehre," Schubert's "Nacht," the "Pilgrim's Chorus" from Wagner's "Tannhäuser," Schumann's "Minnesänger," a number of folksongs and as specimens of modern choral works, Buck's "Wilde Jagh" and Hegar's "Totenvolk." The second concert was private.

The third contest of Männerchor societies of Germany for the Kaiser's prize will not be held next year, contrary to expectation.

MISS EYRE PLAYS IN SHIP'S CONCERT.

Popular Young Pianist Associated With Mme. Gadski and Dr. Muck in Interesting Program.

One of the most notable of the concerts given on the incoming ocean liners by artists returning from abroad was that held on the *Kronprinz Wilhelm* shortly before it reached New York recently. Dr. Karl Muck, conductor of the Boston Symphony Orchestra, lent his assistance, and among those associated with him in the program were Johanna Gadski, the German prima donna, and Agnes Gardner Eyre, the young American pianist.

Miss Eyre, who was returning to New York after a season of noteworthy successes in London, where she played both in public and at private musicales, was at her best, and for her highly effective performance of Alfred Grünfeld's "Romance" she was enthusiastically applauded. Mme. Gadski showed the fresh condition of her voice, ready for another long season, in the singing of Wagner's "Der Engel" and "Steh! Still" and Elisabeth's aria from "Tannhäuser." Herr Bak played a Wieniawski polonaise for violin, and Herr Kautzenbach contributed as 'cello solos Max Bruch's "Kol Nidrei," Saint-Saëns's "Le Cygne" and Gabriel Marie's "La Cimquante." The orchestra played numbers by Aldam, Lenhard and Sousa.

A goodly sum was realized for the Sailors' Widows and Orphans Fund.

NOTED SOLOISTS SING.

Tarrytown Musicale for Charity Attended by Society Leaders.

TARRYTOWN, N. Y., Oct. 14.—Mrs. Melchior Beltzhoover gave her annual musicale for the benefit of the Robin's Nest at Covington, Saturday afternoon. The program consisted of songs by Mrs. Edith Chapman Gould, Pearl Benedict, Frank Croxton and Cecil James. The second part, a song cycle for four voices, was entitled "In a Persian Garden." Charles R. Baker was at the organ.

Among the patronesses were Mrs. Henry Villard, Mrs. J. H. Whitehouse, Helen M. Gould, Mrs. Frank J. Gould, Mrs. H. V. D. Black, Mrs. David Dows, Mrs. Orlando J. Smith, Mrs. Usher Parsons, Blanche Potter, Mrs. John Craig Havemeyer, Mrs. George Reynal, Mrs. Edward C. Gregory, Virginia Morton, Mrs. Robert Hewitt and Mrs. Henry Graves, Jr.

The Kaim Orchestra has engaged the following soloists for its twelve subscription concerts in Munich this year: Amy Castles, Charlotte Huhn, Valborg Svärdström, Felix Senius, vocalists; Germaine Schnitzer, Anna Langenhan-Hirzel, Petitio Arriola, the nine-year-old Spanish "Wunderkind," pianists; Jacques Thibaud, Joan Manén, Florizel von Reuter, Arrigo Serato, violinists; Adolf Hempel, organist, and Ernst von Possart, reader.

CARUSO A "TUGBOAT."

Declares Other Tenors Try to Get Advantage of His Success.

ROME, Oct. 5.—Caruso has troubles on his mind. He thinks he is being abused in such a way that he has no redress.

On the eve of leaving Milan for a European tour, which includes Vienna, Budapest, Hamburg, Berlin and Frankfort, the great tenor launched in a theatrical organ, "I Teatri," a jeremiad. The communication, signed by him, is characteristic.

Caruso complains that he is subjected to unimaginable annoyances by articles in both the American and the Parisian press, which are inspired in part by the imprudences of his friends and in part by the wiles and guile of his would-be rivals. To quote him in detail:

"They (the rivals) see my name put into print, not as homage to my art, but as an opportunity for them to make comparisons between myself and other artists. Thus they strive by abusive means to make a little more press-agent publicity for themselves. Instead of going straight ahead on their own road, they cover me with graceful compliments.

"Still, I must win. I am unmoved by it. All this incense serves only as perfume for their own noses and to advance the interests of other singers. For their laborious and fatiguing advance in our seductive, but nerve-racking art, I, Caruso, am made a sort of tugboat."

"Il Secolo," a radical journal of Milan, commenting upon this letter, says pertinently that Caruso's frame of mind is due to his smarting under Alessandro Bonci's success in New York last season and his engagement there for the next.

Musicale in Lenox Villa.

LENOX, MASS., Oct. 14.—Lenox society was chiefly interested Friday afternoon in a musicale given by Mrs. Richard C. Greenleaf at her villa Windyside. The artists were Susan Metcalf, Sidney Biden and Ulysses Buhler. About one hundred were present. Among those invited were Mrs. Morris K. Jesup, Mrs. John Sanford Barnes, Charlotte Barnes, Constance and Georgette Folsom, Mrs. Sidney Haight, Mrs. Churchill Satterlee, Gertrude Parsons, Miss Goodman, Richard Goodman, Marshall R. Kernochan, Mrs. S. Parkman Shaw, Mrs. Richard Starr Dana, Mr. and Mrs. Richard C. Dixey and their house party guests, Mrs. Thomas Richardson, Mrs. Charles White and Oswald Chew, Mrs. Daniel P. Griswold, Mrs. George Westinghouse, Clementina Furniss, Mrs. Joseph W. Burden, Mr. and Mrs. William Adams, of Lawrence, L. I., and Mr. and Mrs. Louis Greenleaf, of Albany.

Leslie Harris, the London pianist, is on his way home to England, from Australia, where he has been touring for the last two years. Originally planned for four months, his success compelled his manager to extend his tour to six months, to one year, and finally to two years. Mr. Harris's time is booked solidly up to December 31, in London and the provinces. An American tour is contemplated after the holidays.

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ST. LOUIS'S ORCHESTRA.

Announcement of Soloists Engaged for Concerts This Season.

ST. LOUIS, Oct. 14.—The St. Louis Symphony Orchestra musicians are in somewhat of a quandary because they have not yet been definitely engaged, each and every one of them, although the first rehearsal will take place in two weeks. Herr Hugo Olk, the violinist and Konzertmeister, is ready for work and has taken a studio in the Musical Arts Building, where the more exclusive musical artists and teachers hold forth. Herr Olk will be the soloist at the first symphony concert, Tuesday, November 12. For the second Symphony concert, December 26, Isabella Bouton, the mezzo-soprano, has been engaged. Francis MacMillen will be the soloist at the Christmas concert. Then come Charles W. Clark, baritone, Katharine Goodson, the pianist, Mme. Johanna Boehlmann, contralto, and Rudolph Ganz, the pianist. The engagement of a soloist for the final concert of March 26, 1908, is still undecided, but the Society has several very prominent artists under consideration. The coming season offers two more regular concerts than in previous years, and the subscription for the entire series includes two tickets to the first two Sunday Popular concerts, which will begin in December. Prices, however, have not been advanced. E. H.

CUVILIER'S SAD PLIGHT.

Once Famous French Violinist Found Perishing From Hunger.

PARIS, Oct. 5.—French musicians have started a subscription for the benefit of Jean Baptist Cuvilier, who charmed many an audience of a former generation with his violin.

Cuvilier was a student in the Paris Conservatoire thirty years ago, when he won the Grand Prix de Rome, and was sent to Italy to study at the expense of the French Government. He soon became famous, was appointed Assistant Conductor of the Papal Choir at the Vatican, and bade fair to become one of the most celebrated violinists of his day.

But serious illness impaired his mental faculties, he lost his employment, and, falling into disfavor with the public, he became a wanderer, going from place to place. He finally sank to the level of an itinerant village fiddler.

A few days ago, in a village near Raga, peasants discovered, under the porch of the village church, an elderly man huddled in rags, half perishing with cold and hunger. It was Cuvilier. Near him lay his violin, the very one with which he left Paris in his youth.

MISS FOX IN ITALY.

Boston Mezzo-Soprano Again Engages to Sing in Italian Cities.

PARIS, Oct. 10.—Blanche Fox, a young mezzo-soprano from Boston, who has many friends here, has signed a contract to sing again in Mantua, Venice and other Italian cities during the carnival season. Miss Fox, who is known as Blanche Volpini in Italy, will be first mezzo-soprano of the company and will appear in "Aida," "Il Trovatore" and the other operas in which she achieved great success in Italy last Spring. She will also create a new part, *Battiste*, in an opera which was composed originally as an oratorio, by Don Fino; and she will sing a cantata in a new oratorio by Don Perosi, master of the Vatican choir.

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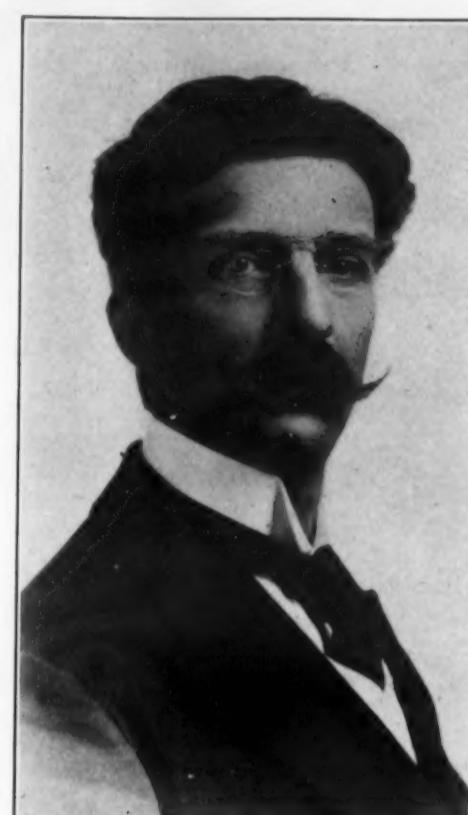
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BACK IN CINCINNATI FOR SEASON'S WORK

Signor Tirindelli Received Praise from King Victor Emanuel During Summer



SIGNOR TIRINDELLI

One of Cincinnati's Foremost Musicians Who Has Just Returned from a Trip Abroad

CINCINNATI, O., Oct. 14.—Another arrival in Cincinnati last week was Signor Pier Adolfo Tirindelli, the well-known violinist and composer. Although with his composing, conducting and numerous violin recitals during the Summer, Signor Tirindelli was kept very busy, he succeeded in enjoying himself and resting withal, and will immediately begin rehearsals with his string orchestra and resume his artists' classes.

During the Summer Signor Tirindelli conducted two concerts at Trieste and two concerts in Venice at the Art Exhibition, given under the auspices of the Venice Art Club. At the Venice concerts two of his Symphonic Poems occupied important places on the programs. These concerts were marked with such phenomenal success that Signor Tirindelli was afterwards received by King Victor Emanuel, who praised him highly for his works; a testimonial banquet was tendered him by the Venice Art Club, and he was presented with a laurel wreath in wrought gold.

From Venice Signor Tirindelli went for a short stay in the Austrian Tyrol, where he was the guest of the Count and Countess Albrizzi; and later he filled a series of recital engagements in Northern Italy and Austria. During his tour Signor Tirindelli enjoyed short visits with many of his contemporaries, including Mascagni, Leoncavallo and the great pianist, Sgambati. Everywhere Signor Tirindelli went he had the pleasure of hearing his songs sung by the leading artists, such men as Caruso, Scotti and Campanari. F. E. E.

The Olive Mead Quartet gives its first New York concert on Thursday evening, January 2, later than their usual date of opening, on account of a Western tour which includes engagements on the Pacific Coast.

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TOLD OF REISENAUER.

Noted Pianist Had Been Fond of Traveling in Strange Lands.

Many interesting stories are being told about the late Alfred Reisenauer, who died in Leipzig from heart failure recently. The pianist had many friends in this country, probably as many as any artist who has ever visited America to make a piano concert tour. Of a sunny and jovial disposition, a great deal of a raconteur and caring much for odd or humorous stories himself when well told; simple, democratic, unaffected, men were instantly attracted to him.

Probably no other pianist, with the exception of Saint-Saëns, had traveled more widely than Reisenauer, or had been in more strange sections of the globe. Touring through Siberia, buried in furs on a sledge and stopping at dreary, wind-swept towns in the steppes, was one of the experiences of his youth. His piano, drawn on a sleigh, following the one carrying the pianist, defied all climatic conditions, and under Reisenauer's manipulation entertained often as motley a crew of auditors as ever gathered together at a concert.

Government officials, Russian army officers, Cossacks, Nihilists, spies, political prisoners, trappers, peasants, black-bread eaters—the Siberian diamonds and dregs of humanity—regarded his visits as a thrilling relief from the monotony of their existence. From him they heard concertos and mazurkas, waltzes and what not. No wonder they talked about him for years after he had come among them. No wonder that for the moment they forgot the great white father in St. Petersburg far away.

On one of his mad sleigh ride tours Reisenauer rode into a corner of Manchuria, greatly to the surprise of mandarins residing there, many of whom had never seen a piano, to say nothing of a pianist. Most hospitable were the high Chinese in welcoming the visitor. Gladly they commanded the coolies to tenderly lift the frozen piano from the sledge, and offered the pianist the biggest room in the place for the concert, which the Chinese understood not, although marveling greatly at the strange sounds which came from the instrument.

STUDIED IN AMERICA.

Buffalo Girls Are Now Touring with Mme. Patti in Europe.

LONDON, Oct. 5.—The Misses Carbone, the successful young Americans living in London for the last three years, have begun their tour with Adelina Patti through England, Ireland and Scotland. They have been engaged for a tour with Paderewski next Spring, and also for one with Busoni.

Last season after their song recital at the Hochschule in Berlin, which, by the way, received very flattering comment from the leading critics there, Max Bruch heard these refined artists and was so delighted with their voices and interpretation that he at once composed a duet for them.

The many European admirers of these American-born singers are surprised when they hear that the Misses Carbone received their entire musical instruction from an American, Elizabeth Cronyn, from Buffalo. M. B.

Lassard Sisters in Recital.

The twelfth recital season at Aeolian Hall began Wednesday afternoon at 3 o'clock. The Misses Eugenie and Virginia Sppard, whose pictures were printed in Musical America a short time ago, and who have met success in London and on the Continent, were the soloists. Among others they sang four duets of Henry Purcell, the sixteenth century composer. Three of the songs had never been heard before in this country.

CHARLES ANTHONY IN INDIANAPOLIS

Former Boston Pianist Gives Recital at Opening of Auditorium.

INDIANAPOLIS, IND., Oct. 14.—Charles P. Anthony, the former Boston pianist, who has taken charge of the piano department of the Metropolitan School of Music in this city, gave a recital in the concert hall of the new building erected for the institution last Tuesday night. His program, the presentation of which marked the opening of the new auditorium, was enjoyed by a large audience. Among the offerings were the Allemande, Gavotte and Musette of D'Albert; the Capriccio and Intermezzo of Brahms; Prelude and Fugue in A Minor, Bach-Liszt; two Arabesques by Debussy; Chopin's Impromptu and Fantasia in F Minor; a Romance by Grünfeld; Liszt's



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A Young American Pianist Who Has Won Success Both as a Concert Performer and Instructor. He is Now at the Head of the Metropolitan School of Music, Piano Department, in Indianapolis.

"Gnomenreigen" and Valse Impromptu, and Schlozer's Concert Etude.

Mr. Anthony, who last season appeared with success at the concert given by Mme. Nordica and the Philharmonic Orchestra in New York, made a decidedly favorable impression, and the audience gave ample evidence of its appreciation of his work. He has been engaged to give a recital in Boston next month, at Jordan Hall, and will also be heard in New York, Chicago, St. Louis and Pittsburgh during the season.

In the Hamburg Philharmonic Concerts, Max Fielder, conductor, the following modern works will be performed this season: Jean Sibelius's "Elégie et Musette," "Finlandia" and Symphony No. 3, Hans Pfitzner's "Christsteflein" Overture, Bruckner's Symphony No. 8, Edward Elgar's "Variations," Richard Strauss's "Tod und Verklärung" and Burlesque for piano, Debussy's "Nuages Fêtes" and Reger's "Variations über ein lustiges Thema." In the two choral concerts Bach's "Magnificat," Beethoven's "Missa Solemnis," Brahms's "Nanie" and "Parzenlied" and Schumann's "Manfred" will be performed.

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FEDERATION DOINGS.

Cynthiana, Ky., Musical Club Announces Plans for the Season.

MEMPHIS, TENN., Oct. 14.—The National Federation of Musical Clubs announces that year books are out for the Cynthiana, Ky., Musical Club, and, while this is only a small branch of the Federation, the program for the year is an interesting one and shows a progressive spirit. Officers for the Cynthiana club are: Mrs. Sallie Ashbrook, president; Mrs. E. W. Bramble, first vice-president; Mrs. W. L. Northcutt, second vice-president; Mrs. S. A. Mickey, secretary, and Mrs. J. C. Dedman, treasurer.

The club opens on October 29 with a program of Wagner numbers. On November 12 the program consists of Spanish and Mexican selections. November 26 is given to religious and patriotic numbers. December 10, compositions from Rubinstein, and December 31, "Music of the Christmastide" will be the feature.

Beginning early in January, the club takes up its work, with programs from Schubert, followed by a French and Italian program. In February the programs are from William Vincent Wallace, Gluck and Abt. March 10 is "President's Day," and later in the Spring the club gives a "Spring Songs" program. On May 19 the club closes with a "request program."

J. P. O.

LAUGHING LESSONS, TOO.

Teachers of Singing Now Give Supplementary Courses in Expressing Merriment.

When the terms for singing lessons had been agreed upon the teacher said:

"For fifty cents a week extra I will give you a lesson in laughing, too."

"Laughing?" exclaimed the prospective pupil. "What shall I laugh at?"

"Anything—nothing. But you must laugh if you expect to be popular. What is more, you must laugh out loud. The days of ultra-refinement, when merriment could be properly expressed only by a smirk and a smile, are happily passed. People laugh heartily nowadays, but at the same time they should laugh musically. That is, they ought to put a few silvery notes into their peals of joy, and those who are wise enough to study laughing do put them there. Unfortunately, laughing teachers are not so well patronized as they should be. As yet the laughter of most people is a series of cacophonous coughs. Take your own case, for example. I heard you laugh a little while ago. It sounded like—"

"Yes, I dare say it did," interrupted the prospective pupil, "but I had a good time, just the same."

The teacher threw back her head and emitted a merry tintinnabulation of her own.

"There," she said, "you ought to laugh like that. Of course, all laughs cannot sound alike. There is the soprano laugh, the contralto laugh and the mezzo laugh; the laugh 'he-he,' the laugh 'ha-ha' and the laugh 'ho-ho.' The quality of a person's laugh is largely determined by temperament, but no matter what its natural tone, it can be trained into a thing of beauty. Nowadays all students of singing are advised to look out for their laugh. Many have accepted the suggestion, and in six months from now any girl who aspires to shine socially must laugh in fluent trills. Now, for the sum of only fifty cents—"

The prospective pupil shook her head sadly.

"I'd like to," she said, "but I can't afford it. If it comes to the worst I shall have to swear off on laughing altogether."—New York "Times."

\$300 ACOUSTICS TEST.

Architect Employed String Quartet to Play in Every Room of New House.

An architect who had planned and superintended the building of a West Side residence turned over the completed house to its owner last week, says the New York "Sun." The architect had been in nowise hampered in the expenditure of money, yet his customer, being a good business man, gave his personal attention to the details of the cost.

"What does this mean?" he asked on a final inspection of the bills. "Three hundred dollars to a quartet of trained musicians! How can anybody have given a concert already in my house when no one is living there?"

"They were testing the acoustics of the rooms," the architect explained. "Every room in your house has been submitted to that test. There will be plenty of music there later on, and I certainly wouldn't want to finish the house without being sure that the sounding properties were satisfactory. In these days every private house or hotel that amounts to anything is put through the acoustic test before it leaves the architect's hands."

Andrew Carnegie tells of an old Scotch lady who had not great liking for modern church music. One day she was expressing her dislike of the singing of an anthem in her own church, when a friend said:

"Why, that anthem is a very ancient one. David sang it to Saul."

"Weel, weel!" said the old woman, "I noo for the first time understand why Saul threw his javelin at David when the lad sang for him."

Charles E. Clemens, organist of the Florence Harkness Memorial Church, Cleveland, Ohio, is giving an interesting series of recitals in that church.

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MISS COTTLOW "SNAPPED."

Photograph Shows Pianist Surrounded by Flowers at Mr. Wolfsohn's Home.



AUGUSTA COTTLOW

From a Photograph Taken Before the Summer Home of Henry Wolfsohn

Augusta Cottlow, the young American pianist who has been steadily adding to her long list of achievements as a concert performer, and is especially well known through her introduction of Edward MacDowell's works, is shown in the photograph reproduced herewith, standing in the middle of a bed of flowers before the summer home of Henry Wolfsohn, her manager, at Ridgewood, N. J. The photograph was taken by George Hammer-schlag, Mr. Wolfsohn's son-in-law. Miss Cottlow is again in New York preparing her repertoire for the season.

MISS CHITTENDEN'S LECTURE

Unusual Chamber Music Musicals Given at Popular New York Institution.

On Wednesday morning last week Kate S. Chittenden, dean of the faculty of the American Institute of Applied Music, New York, gave an instructive lecture on wind instruments before an audience that taxed the capacity of the recital rooms of the popular Fifty-ninth street school.

As an illustrative commentary on the address a program was given which embraced Beethoven's Quintet, Opus 16, for piano, oboe, clarinet, French horn and bassoon; H. Hoffmann's "Concertstück," Opus 98, for flute; Ulke's "Romance Mélancholique" for English horn; Glinka's

Trio for clarinet, bassoon and piano; Schubert's "Ann Meer" for French horn, and Verhey's Quintet, Opus 20. Miss Chittenden had the able assistance of Mrs. Eliot Henderson, flute; Irving Cohn, oboe and English horn; David Grabovsky, clarinet; Samuel Perchonock, French horn, and Benjamin Kohon, bassoon.

KAISERS TO HEAR EAMES.

Diva to Appear Before the Austrian and German Rulers.

VIENNA, Oct. 3.—Mme. Emma Eames has been the recipient of many attentions since her arrival here, and these are about to culminate in the appearance of the famous diva before Emperor Francis Joseph at Vienna. She is also to appear before Emperor William.

Mr. Conried, of the New York Metropolitan Opera House, has been instrumental in arranging the two imperial performances, the first of which is expected to take place in the early part of the month if the Emperor recovers from his present slight illness, the other performance following before the imperial family at Berlin, or, possibly, Potsdam, toward the close of the month.

Two other well-known operatic stars, Signors Caruso and Scotti, happen to be sojourning here, and Mr. Conried plans to have both of them appear with Mme. Eames in the performances of "Aida" before the Emperors.

COMPOSING A CONCERTO.

Mrs. Clara A. Korn Has Nearly Completed an Ambitious Task.

EAST ORANGE, N. J., Oct. 14.—Mrs. Clara A. Korn, the composer, who resides in East Orange, has completed an arrangement for two pianos of her piano concerto in D minor, the creation of which she began two years ago. She intends to revise carefully the work, which is in three movements, before orchestrating the accompaniment. While employed on the larger work Mrs. Korn also composed several smaller pieces. They include "Triolets," a song for soprano, composed expressly for Carolina Molina, an East Orange soprano; a "Russian Folk-song," in quartet form for female voices; a "Wedding Festival" march; the "Post Exchange" march, a military quick-step written for the forces stationed at the Key West barracks and performed by the band there, and three "Leaflets" for the piano.

Szumowska Plays in London.

LONDON, Oct. 10.—Mme. Antoinette Szumowska had a great success in London with the Philharmonic Orchestra, John Woods, conductor, yesterday. Mme. Szumowska played the G Minor Saint-Saëns Concerto.

L. J. P.

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PERRY AVERILL RESUMES TEACHING

Well-Known Baritone and Instructor Begins with Many Pupils.

Perry Averill, the eminent baritone, has returned from his Summer home in the Catskill Mountains, and is now at his New York studio, No. 220 West Fifty-ninth street. He is already giving fifty lessons a week, and will, according to his custom, limit himself to seventy each week this season. His voice is said to be fuller and richer than ever before, and he expects to do a great deal of singing this year.

Mr. Averill's first important public appearance was with the New York Oratorio Society about fifteen years ago.

For one season he appeared in concerts and oratorio, and then for three years sang twenty leading baritone rôles in English opera. He created the rôle of *Silvio* in "Pagliacci" at the first New York performance. Press and public praised both his singing and acting. Ten years ago he left operatic work and has since devoted his time to concert singing and teaching.

He studied in Paris and London and sang in the London concerts with great success. Returning to New York his song recitals at Mendelsohn Hall were most favorably commented on by the New York critics.

Mr. Averill sings and teaches German, French, Italian, Latin and English. In his répertoire are the classic and modern songs, the best oratorios and most of the operas. Many well-known singers study with him privately.



PERRY AVERILL

For Many Years One of New York's Best Known Baritones and Teachers of Singing

The Gilbert and Sullivan Operas Are as Popular as Ever, Says Mr. Cellier

"Are Gilbert and Sullivan operas played out?" was the question put by a representative of "The Tatler" to Francois Cellier, whose name is perhaps as much associated with the revival of a taste for the best comic opera as those even of Sir Arthur Sullivan, W. S. Gilbert and D'Oyly Carte themselves.

Mr. Cellier laughed at the inquiry and replied: "No, decidedly not. Tastes change, but the Gilbert and Sullivan operas run on forever. Every one of those operas is a classic and can never die. It is true that they have not been produced at the Savoy Theatre for some time, but this in no sense indicates, as certain people have suggested, that they day of the Savoy opera is over. As you know, the Savoy Theatre has been let by Mrs. Carte on a long lease, and for that and other reasons it is impossible to utilize the stage which has seen

so many Gilbert and Sullivan triumphs, but this is no way suggests that the operas, of which I think I may say I know every note and word, are dead.

"The present young generation delights in them as intensely as we of older years, and so, unless I am greatly mistaken, it will be from generation to generation. Look at the welcome the D'Oyly Carte Company meets with at Oxford and Cambridge; the enthusiasm and at the same time the rapt attention the undergrads accord us would convince the greatest pessimist that Young England completely accepts the Gilbert and Sullivan operas.

"To prove that Greater London appreciates them, six of the operas and 'Trial by Jury' were played by the D'Oyly Carte Répertoire Company in one week during last month at the Marlborough Theatre, Holloway, and I think I am not making any breach of confidence when I say that the receipts for the week's performances amounted to considerably over four figures,

which stands among the records in suburban management.

"As for the most popular one, I should think that the general public prefers 'The Mikado' to any other of the operas. The enthusiasm, applause and laughter from the balcony, pit and gallery which greet the production of this opera have a wonderful effect upon the company and conductor.

"It is curious, however, to note that in some cities a theatre is crowded in its higher-priced parts when an opera such as 'The Yeoman of the Guard' or 'Princess Ida' is produced. Both of these operas, of course, are of a more serious character than say, 'The Mikado' or 'Pinafore,' and are perhaps performed less frequently. Nevertheless the great demand for seats in the stalls on the production of these two latter operas suggests that there is a large public anxious to hear them.

"To me, as to hundreds of others who knew the man, the gap made by the death of Sir Arthur Sullivan is one which will never be filled up. He was one of the noblest of men; one of Nature's best gentlemen—a man with whom it was impossible to pick a quarrel—a true musician whose life was modesty itself."

SCHUMANN-HEINK IN ALBANY RECITAL

Compositions of Americans on Her Program Add to Enjoyment of Auditors.

ALBANY, Oct. 12.—The concert given on Friday night at Harmanus Bleecker Hall by Mme. Schumann-Heink was the first big event of Albany's musical season. The famous contralto was at her best, and the charm of her beautiful voice was only intensified by her radiant personality. Her program was a comprehensive one and so arranged as to display her versatility of style.

There were arias, scenes from the operas, cycles and groups of song. The aria from the opera "Mitrane" was the opening number, and in this the eminent singer was given wide scope to display her remarkable range of voice, her high notes having the same clarity and smoothness as those of her deep contralto tones. Her interpretation of the recitative, "Rienzi," from Wagner, was her most important number, and in this she illustrated the imposing power and tone coloring of her superb voice, while an aria from "Götterdämmerung" was given with true dramatic fervor.

The first of a group of Schubert songs, "Du bist die Ruh," was sung with lyric charm; the second, "Wohin," was given with grace and delightful coloring, while in "Der Wanderer," Mme. Schumann-Heink demonstrated the contrasting emotions of hope and despair.

Franz Liszt's "Die drei Zigeuner" was sparkling with life, and the cycle of Hungarian songs, "Ho There, Gypsy," "High and Lowering Stream," "Know Ye When My Love is Fairest of All Bliss," "Loving God," "Thou Knowest How Oft I've Rued This," "Art Thou Thinking Often Now, Sweetheart?" and "Rosebuds Three," all by Brahms, gave her ample opportunity to display her versatility. The English songs made a strong appeal. They were: "The Rosary," Ethelbert Nevin; "Oh, Let Night Speak of Me" and the "Danza," by G. W. Chadwick; "Many a Beauteous Flower" by Ella May Smith, and "His Lullaby," by Carrie Jacobs Bond.

"Love in a Cottage," by Rudolph Ganz, was sung with delicious humor, while the prison scene from "The Prophet," was the closing number, and was sung with spirit and intensity.

Mrs. Elizabeth Hoffman at the piano did unusually finished and sympathetic work, and in the final number Mme. Schumann-Heink graciously effaced herself in order that the pianist should receive her share in the honors.

L. B.

A GOLF ENTHUSIAST.

Ray Finel, Boston Tenor, Captures Many Trophies in Favorite Sport.



RAY FINEL

BOSTON, Oct. 14.—The accompanying cut shows Ray Finel, the well-known Boston tenor, enjoying his favorite sport on the grounds of the Commonwealth Country Club, of which he is a member. Mr. Finel played a number of open tournaments and took several good prizes during the Summer and still gives what time he can every week to chasing the "white ball."

Mr. Finel has opened his studio at room No. 605 Huntington Chambers. He will be tenor soloist at the first production of the musical comedy "Happy Medium," the libretto of which was written by Juliet Wilbur Thompkins and the music by Gilbert Thompkins, in Jordan Hall, November 21 and 22. The comedy will be produced by the Boston University College of Liberal Arts and will be for the benefit of the Alumni History Professorship Fund.

D. L. L.

The Deutscher Club of Milwaukee has issued its program for the year, and numerous well-known singers and musicians will be enjoyed by the members. On November 7, Mrs. Rider-Kelsey, Janet Spencer, Edward Johnson and Herbert Witherpoon will entertain. Emilio de Gogorza, the Spanish baritone, will make his initial appearance before the club January 30. February 27 will be devoted to Milwaukee artists, and many of the city's best singers will be heard. Mme. Hissem de Moss will be heard on April 2.

Teresa Carreño, the famous pianist, will be heard in Milwaukee November 27.

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SELECT SOLOISTS FOR CINCINNATI

Symphony Orchestra Association Holds Meeting—Other News Items.

CINCINNATI, Oct. 14.—The Board of Directors of the Cincinnati Symphony Orchestra Association held their first meeting Tuesday morning in the directors' room of the Union Savings Bank and Trust Company, with Mrs. C. R. Holmes presiding. No important matters were taken up at this meeting, but various details in connection with the concerts to be given this season were discussed and several of the soloists were announced. Josef Hofmann will appear at the first concerts with the Chicago Orchestra; on December 6 and 7 Ernest Schelling will be heard with the Russian Symphony Orchestra, and when the Damrosch Orchestra is here on January 10 and 11, Fritz Kreisler will appear as soloist. The other soloists have not been announced.

Oscar J. Ehrhart, of Cincinnati has been signalized by his appointment as musical director of the Spring Music Festival to be given in Dayton, Ohio, the early part of May. There will be four concerts altogether, including Haydn's "Creation," the first work under rehearsal. The Chamber of Commerce of Dayton is raising a guarantee fund, \$5,000 of which has been subscribed already. The concerts will be given in Memorial Hall, and the chorus will have the assistance of a symphony orchestra. Mr. Ehrhart will also fill numerous recital and oratorio engagements during the season and has already been engaged for appearances in several of the larger cities in the South.

The Cincinnati College of Music announces a series of eight historical recitals, by the pupils of Pietro Floridia. These recitals should be of inestimable value to the singer. They will be of an historical nature, illustrating the development of song from the beginning of the sixteenth to the end of the eighteenth centuries, and in the first of these events, prominent masters of the old Italian school, from Caccini to Paisiello will be represented. The first recital will take place in the Odeon, to-morrow evening.

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JOHN PHILIP SOUSA DEFENDS THE MUSIC OF THE BRASS BAND

"March King," Now on Annual Western Tour, Says, Music is Not National—Tells of Wonderful Growth in America's Appreciation of the Best in Music.

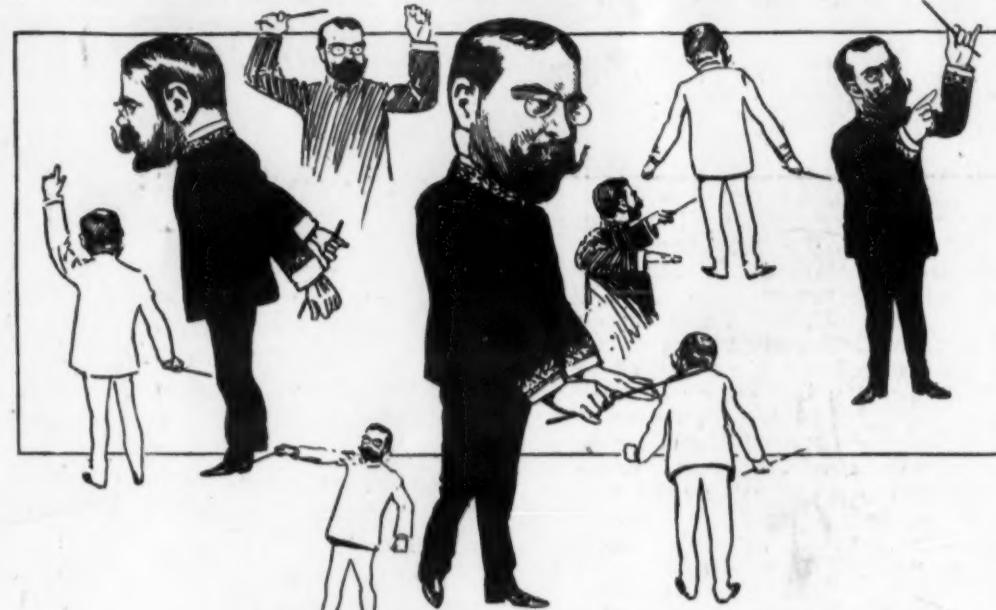
If it has been the expressed thought of some that with the wider appreciation of the more exalted sorts of music by the many, the dashing melody of the well-trained band would lose its power to charm or to exalt, these prophets should spend the period of a concert or two with John Philip Sousa and his musicians on their present Western tour.

The course of higher musical education throughout the West has spread with amazing rapidity; there is a call that cannot but be heeded for the highest class of artists, almost every town of any importance has its oratorio society or Apollo Club—but between their Beethoven, Bach and Brahms, the natives still want the band. The coming of the more subtle melody doesn't mean the elimination of the more obvious.

Mr. Sousa, visiting so widely in the West, has a rare opportunity of gathering facts as to the musical development there—his previous visits forming a good basis of comparison. A few days ago he spoke of what he had observed:

"I am perfectly sincere when I say that this country is going ahead so rapidly in music that it is forging to the front very fast. It is almost enough work for one to do to keep track of the really good new music that is being written right along, and I always try to keep my program right up to date and present all the novelties worth hearing, no matter what part of the world they may come from.

"And, then, look at our singers, especially



(From the Philadelphia "North American.")
SOME OF SOUSA'S CHARACTERISTIC POSES

ly our sopranos. This country already leads the world in their production. The Old World admits that fact without question. We have the greatest music-loving people in the world.

"American music—there is no such thing. For that matter, I will go still further and say that music is not national; it is and must always be individual. Take Wagner, for an example. If he had written his music in America, it would be called American, wouldn't it, because his style of music was new and written by no one before him? He happened to originate it in Germany. But that fact does not make it German music. The influence he exerted upon writers who imitated him or came after him was undoubtedly great, and was most felt in Germany; or, perhaps, I had better say first felt in Germany, and so all dramatic music of the style of Wagner is classified as German; but that does not make it so."

Mr. Sousa says that he is finding a higher and higher grade of music greedily assimilated by Western audiences but—there won't come a time he is sure when the people's taste shall have soared above the band—that is risen so high that a band is no part of its desire.

Years ago critics used to make fun of what they called Mr. Sousa's "mannerisms"—his rather idiosyncratic movements in conducting—and they prophesied that these would soon leave him—as if they were a symptom of self-consciousness.

But the manner that long ago took on a certain charm of its own hasn't left. Still with head and body held rigid does he give his arms full swing, his baton is more often below the waist line than above, there is the same swaying of the body that is seen in no other conductor—and the music that is evoked has the same old charm of being something different from what the others are able to produce.

NEW FRENCH CONDUCTOR.

Andre Charlier Engaged for the Manhattan Opera House.

Oscar Hammerstein signed by cable on Saturday a three years' contract with the French musical director, André Charlier, who sails for this country from Cherbourg October 18.

Charlier has been engaged to conduct the French répertoire at the Manhattan Opera House. He comes direct from the opera house at Brussels, where he has been conductor for the past five years. It is as an interpreter of modern French opera that his reputation has been earned, and he has conducted works of this school with success in the principal opera houses of France and Belgium.

M. Charlier will be heard as conductor of the orchestra in Charpentier's "Louise" and Debussy's "Pelleas et Melisande." His engagement is an earnest effort on the part of Mr. Hammerstein that the ensemble of the French operas in the Manhattan's répertoire will be as wellnigh perfect as possible.

MILWAUKEE CLUB OPENS ITS SEASON

Chamber Music at First Concert—Thomas Orchestra to Be Heard.

MILWAUKEE, Wis., Oct. 14.—The Woman's Club of Wisconsin opened its series of musical entertainments at the Athenaeum with a fine chamber music program by the Jaffé Quartet. Beethoven's Serenade for violin, viola, and cello was beautifully rendered by Willy Jaffé, Albert Fink and Hugo Bach.

Besides the trio serenade, the program contained Schumann's popular E-flat piano quartet, with Mrs. Herman Zeitz at the piano, and the violin lyrics by Wilhelmj and MacDowell, played by Albert Fink, with broad tone and considerable musical sentiment, and who also in playing with Mrs. Zeitz as accompanist captured the audience with Simonetti's charming romanza themes.

Arthur Van Ewyk, the eminent baritone, assisted by J. Erich Schmaal, the well-known pianist, entertained with a concert at Pabst Theatre last week. His many admirers in Milwaukee turned out to hear him, and he received a rousing welcome.

The Milwaukee Musical Society has engaged the Theodore Thomas Orchestra for its three concerts, and will open November 13 with Max Bruch's "Arminius," an oratorio given by them most successfully in 1897. The soloists will be J. Humbert Duffy, one of the best known of New York's baritones; George Hamlin, the tenor, and Mme. Berthold Sprotte, Milwaukee's popular contralto. The second concert, February 3, will be in memory of the twenty-fifth anniversary of the death of Richard Wagner, when the Thomas orchestra, under the management of Frederick A. Stock, will interpret a number of the great master's works. On April 26 the society will present Berlioz's "Damnation of Faust."

M. N. S.

Franz Lehár Postpones Visit.

Franz Lehár will not see the first performance here of his opera "The Merry Widow," which will take place at the New Amsterdam Theatre next Monday night. Henry W. Savage received a cable message last week from the composer, in which he said he regretted that he could not be in America at this time. He said he was busy on the score of a new opera which he had contracted to deliver in December to the manager of the Vienna Theatre.

Idea for an Opera.

"We are conspirators,"
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—New York "Morning Telegraph."

Mayence heard "Lohengrin" for the hundredth time recently. The performance was especially arranged in honor of the birthday of the Grand Duchess of Hesse.

CONCERT FOR STUDENTS.

Americans in Paris Hear Trio Chaigneau Perform at Their Club.

PARIS, Oct. 11.—The first of a series of monthly concerts was given Thursday night at the Students' Hostel, No. 93 Boul St. Michel, an American organization for young women. The program by the Trio Chaigneau, which was as follows, will show the average which these ambitious young Americans expect to maintain: Trio in B Flat, Op. 97, Beethoven; three pieces en trio, Rameau (1720), "Le Vénitien," "La Livri," "L'Indiscrète"; Trio in F, Op. 18, Saint-Saëns.

The Hostel is excellently equipped with a large concert hall and grand piano of European manufacture, and all Americans are generously permitted to attend these concerts by the payment of three francs for the year. The house itself, which furnishes a residence for about twenty or thirty students, was given and furnished by Mrs. J. J. Hoff, who is much interested

in serious student life in Paris. Dr. Louisa H. Richardson, of Oxford, honorary International Secretary of the Young Women's Christian Association, is the directress and general manager of the menage. L. L.

TO PRESENT MISS ROY.

Daniel Frohman Will Introduce French Pianist to Musical New Yorkers.

Daniel Frohman will introduce Berthe Roy, the young French pianist, to the inner circles of musical New York at a reception in the Lyceum Theatre October 22. Miss Roy was recently selected by Mr. Frohman from among many new and promising young artists as piano soloist for the Kublik tour.

Miss Roy, who is a pupil of the late Marmontel, of the Paris Conservatoire, was known in Paris as the infant prodigy at the age of ten. The reception at the Lyceum Theatre will mark her first appearance as a mature artist, the beginning of a career which her friends believe is to be a remarkable one.

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THOMAS ORCHESTRA STARTS ITS SEASON

First Concert Attracts Big Audience—Fine Program Presented.

CHICAGO, Oct. 14.—After a number of years of deficit the Theodore Thomas Orchestra last week entered its seventeenth season under auspicious circumstances, socially, artistically and financially. As security in the latter sense it may be remarked that the advance sale was nearly \$84,000 (there are twenty-six weeks of concerts, with a surety of \$3,000 per week at least).

The seats for Friday afternoons have been sold solidly throughout the season, and while the sales are good for Saturday nights, there are plenty of good seats to be had. This latter condition is not only advantageous for transients, but insures a certain financial leeway, as the afternoon concerts not only take care of themselves but advertise the second concert of the week. This year but one extra matinée will be given—Thanksgiving Day.

The third season of Mr. Frederick Stock's guidance of this great orchestral body finds him not only stronger physically but more graceful in poise and broadened in artistic stature, revealing new gifts and graces, inspiring a better general estimate of his genuine fitness for the great task imposed upon him.

The orchestra body enlists eighty-seven instrumentalists, together with such masters of their art as Kramer, Steindel, Esser, Hillman, Hladky and Tramonti—all soloists in their own right. The opening program of the season was strong in the classics (Bach, Beethoven and Chopin), with a spirited memory of Liszt and Wagner to give modernity to its message.

The audience was large, fashionable, enthusiastic and representatively musical; their attitude was most encouraging and helpful toward the instrumentalists so that *entente cordiale* was immediately established and the result delightful.

The Bach suite was given with a spirit and freedom that made it appear new, although it is familiar through manifold performances. The reading of Beethoven was masterly indeed, and the grand old work ever refreshing to the taste, no matter how jaded, was delightfully presented. As for the Liszt tone poem, "Mazeppa," it was replete with picturesque verve. "Dreams," the inspiration of Wagner, was fairly sung by this splendid body of undulating strings; and the Chopin polonaise furnished a brilliant finale. The most important season orchestrally that Chicago has ever contemplated was thus fittingly inaugurated.

C. E. N.

George Walker, basso, and son of Rev. W. G. Walker, of Madison, Wis., formerly of Fox Lake, has returned from Germany, where he has been studying for the past two years. At a concert at Eureka Springs, Ark., not long ago, he made a decided hit and won much praise through the newspapers. He is a young man, and his friends predict a great future for him.

GOUDEKET PREPARES GRAND OPERA ROLES

Well-Known Concert and Church Baritone Decides to Adopt Lyric Stage Career.



MARTIN GOODEKET
Concert Baritone and Teacher—He Is Now
Preparing for Grand Opera Stage

Martin Goudeket, the Dutch baritone, who during his two years' residence in New York has been notably successful as a church and concert soloist and teacher of singing, has decided to prepare himself for a career in grand opera on the advice of a number of eminent artists, and with that end in view he is now studying leading rôles in the most important operas in the German and French languages, under the direction of the well-known vocal instructor, Maximilian Knitel-Treumann. He has already learned seven rôles in the short time since he began to devote himself to his new sphere of work.

Mr. Goudeket's studies for the opera stage will not interfere in any way with his teaching at his studio, No. 69 West Ninety-third street, and his public appearances in concert and choir work. It is worthy of note that his voice, which is a baritone of exceptional range and beauty of quality, is steadily gaining in power and variety of color. His first teachers were Johannes Messchaert and Anton Thierie, in Amsterdam, and later he continued his studies in Mannheim, Germany.

Karl Klein Arrives.

Karl Klein, the young American violin virtuoso who will tour the country this season giving recitals, arrived Monday night on the *Finland*.

Siegmund von Hausegger, the German composer, was offered the position of conductor at the Stuttgart Court Theatre, but he declined it in order to keep his time free for composing.

BUFFALO GREETS ABOTT COMPANY

Singers and Instrumentalists Warmly Received in Convention Hall.

BUFFALO, Oct. 14.—The musical season of 1907-8 in Buffalo opened Tuesday night with a concert in Convention Hall by the Bessie Abott company, with Louis W. Gay as local manager.

Miss Abott's official numbers were the Mad Scene from "Lucia," with the flute obligato delightfully played by Louis P. Fritzi, and the "Queen of the Night" aria from "The Magic Flute." Her singing of both, as well as of the encore which was demanded after each, was received with the heartiest demonstrations of enjoyment, and she was recalled enthusiastically and often after the final number.

Ada Sassoli, the harpist, played pieces by Bach, Zabel, Bizet and Hasselmanns, besides two encores. All were delightful, and none more so than the familiar Bach *Gavotte*.

Edward Castellano has a warm and beautiful tenor voice and all the temperament belonging by nature to his race. In the arias, "Cielo e Mar," from "Gioconda," and "Una Furtiva Lagrima," from "L'Elisir d'Amore," and especially in "La Donna e Mobile," from "Rigoletto," which he gave as an extra number and had to repeat, he won a storm of applause.

A feature of the concert was the beautiful work of a string quintet composed of members of the Philharmonic Orchestra of New York, F. Frank, H. Glaser, E. Brinkman, W. See and F. W. Daehne. Both in solo numbers and as an orchestral support for the singers, the playing of the quintet was of distinct excellence.

M. H.

Bertha Cushing Child to Teach.

BOSTON, Oct. 9.—Mrs. Bertha Cushing Child, the well-known contralto of this city, has taken a room at the Lang Studios, No. 6 Newbury Street, this city, and will during the coming season give some attention to teaching. Mrs. Child has not previously done any work of this character, but has received so many requests from would-be pupils that she has decided to give a portion of two days each week to teaching.

Mrs. Child finds that she has more concert and recital engagements already booked than ever before at this time in the season. She will be one of the soloists in the production of Frederick S. Converse's "Job" by the Cecilia Society at its second concert this season in February. Mrs. Child will also give two or more Boston recitals. At the first she will be assisted by Fred Hastings, baritone, and will probably give the second alone at The Tuilleries. Mrs. Child will also be the soloist with the Hoffman Quartet on tour and will appear in concerts in Acton, Mass., and in cities in New England. Mrs. Child was soloist with the Boston Symphony Orchestra at one of the Boston concerts last season and is one of the most successful contraltos in the city.

D. L. L.

A NEW CARMEN DELIGHTS ST. LOUIS

Joseph Sheehan Makes a Real "Discovery" and Adds Bertha Shalek to His Company.



BERTHA SHALEK
Her Appearance as "Carmen" with the Sheehan Opera Company in St. Louis Caused a Sensation

ST. LOUIS, Oct. 14.—Joseph Sheehan sent all the way out to Denver for a *Carmen* for his operatic production at the Odeon last week and made a "discovery." Bertha Shalek, who came away from "The Prince Regent" company to improve the opportunity of the proverbial "tide in the affairs of men," acted and sang a new *Carmen*, one that the world will yet hear of. New York has heard of the Shalek, for so she must be titled after her prima donna work on Monday night, up in Harlem, but probably New York paid little heed to her then.

The seven weeks' engagement gave her assurance to cope with even Herr Liesegang's directing, which altogether puts the novice out, and she sang and acted the part with a naïveté, freshness and abandon that were absolutely fascinating. Evidently she went to the school both of Nethersole and Calvé, for she was perfectly at home in the business, but where Calvé was phlegmatic and Nethersole intense to a burning degree, Shalek was, or appeared to be, just a natural vixen, a Spanish hoyden without any scruples, not a vicious woman of the streets. She carried her audiences away, especially in the card scene in the third act and in the death scene, in which she excelled older and wiser *Carmens* by cutting short the final struggle.

Mr. Sheehan was evidently happy over his find, for he generously shared all the applause with the "new girl," who, by the way, is a niece of Albert A. Aal, the first man in the St. Louis directory for as many years, and they are many, as he has lived in this town.

E. H.



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Picturesque Scene from the Henry W. Savage Production of "Madam Butterfly"



"MADAM BUTTERFLY" AGAIN IN ENGLISH

Puccini's Opera Returns to New York with New Singers and Its Former Charms—Rena Vivienne's Triumph.

WITH all the exotic charm in music and stage pictures that brought Puccini's "Madam Butterfly," as presented in English by the Henry W. Savage company, into the favor of American audiences, last season, the opera returned this week to the stage of the Garden Theatre, in New York. Mr. Savage has assembled so large a cast for this production that each performance during the week brings forth a different combination of stars.

A MUSICAL AMERICA reviewer attended the Tuesday night performance, when Rena Vivienne sang *Madam Butterfly*, Harriett M. Behnee took *Suzuki's* part, William Schuller that of *Pinkerton*, and Thomas D. Richards that of *Sharpless*.

As for the opera, and particularly its production by the Savage forces, it may be said advisedly that wherever it was possible, an improvement has been effected over the work of last year. A whole season of activity has given this thoroughly American production a maturity and artistic finish that commend it to the serious consideration of grand opera devotees, and if "Madam Butterfly" goes down to posterity as a standard work—which it certainly will—much of the credit for its original popularity must be accorded Henry W. Savage and his associates.

The audience on Tuesday night was large and demonstrative in showing its appreciation. Miss Vivienne, who has the advantage of a season's experience in singing *Butterfly* before American audiences, won a distinct triumph. Vocally and histrionically she is a more satisfactory interpreter of the rôle than was Mme. Szamosy, of last year's company. This part is peculiarly exacting and offers grave difficulties in maintaining pitch. Miss Vivienne deserves commendation for the satisfactory manner in which she met this task. Her portrayal throughout was refreshing and interesting. She proved herself to be a thorough actress and her work explains Puccini's motive in selecting her as an ideal *Butterfly*.

In Mr. Schuller was presented the interesting combination of a German tenor taking the part of an American lieutenant, in a Japanese opera composed by an Italian. His vocal equipment proved to be entirely adequate, although to admirers of Joseph Sheehan's interpretation of the rôle, he suffers in comparison from a histrionic viewpoint.

Mr. Harper's connection with Lawrence University Conservatory of Music, Appleton, Wisconsin, does not prevent his accepting concert engagements.
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CALVE IN MONTREAL.

Great Audience Turns Out to Hear Diva in Familiar Program.

MONTREAL, Oct. 14.—Is Emma Calvé on her decline? Such was the question that was whispered about in the dailies two or three years since. It was certainly answered in the negative Friday night, when an enormous crowd assembled in the Arena to welcome the great French singer. Never before has such an audience gathered in the big auditorium to attend a musical happening in this city, and the result shows that our public knows a good thing when it is offered.

Of the program it may be said that the old répertoire seems to be everlasting, that the artist is loath to part with it, for one reason or another. Yet the public appears to have only one desire—the hearing of Calvé in whatever she may choose to produce. Flowers were conspicuous by their absence, although the appreciation of those present was unbounded, and the greatest living *Carmen* had to respond to several encores.

The accompanying artists were Misha Ferenzo, a Russian tenor, who fell flat with the audience, especially owing to the poor choice of his solos; Miss Renée Chemet, a violinist of remarkable attainments, who was recalled after each appearance, and Camille Decreus, who accompanied the several numbers in almost perfect fashion.

C. O. L.

A ST. PAUL RECITAL.

Jessica De Wolf, Soprano, Displays Exceptional Attainments.

ST. PAUL, MINN., Oct. 14.—Mrs. Jessica De Wolf, the St. Paul soprano, sang in recital before a large and enthusiastic audience in the House of Hope Church, Thursday night.

Mrs. De Wolf was in fine voice and met the exacting demands of a recital program with the artist's delicacy of discrimination. Her delivery was marked by beauty of tone and warmth of style.

Bach, Gluck and Richardt were represented in the first group of the program, which closed with "Roeslein Drei" and "Botschaft," by Brahms. Part second opened with Schubert's "Hark, Hark, the Lark!" which was followed by Schumann's "Waldgespräch," the "Spinneliedchen," from Humperdinck's "Hänsel and Gretel," Strauss's "Serenade," "Where the Bee Sucks," by Sullivan, and "My Heart at Thy Sweet Voice," from Saint-Saëns's "Samson and Delilah."

The closing numbers were a recitative and air, "Catch Not, My Breath," "Go Not, Happy Day," by Whelpley, a "Russian Lullaby," by Karganoff, Nevin's "Autumn Sadness," d'Hardelet's "Without Thee," and Cowen's "Birthday Song."

Effective support was given by Edith McMillan at the piano.

F. L. C. B.

"ROBIN HOOD" REVIVED AT LINCOLN SQUARE

DeKoven and Smith's Gay Opera Given Excellently by Adequate Company of Singers.

Bearing every evidence of careful preparation and adequate rehearsals, "Robin Hood," De Koven and Smith's hardy perennial of the music garden, opened the Aborn Opera Company's music season at the Lincoln Square Theatre Monday evening.

Memories of the Bostonians were revived by the fact that several members of the old company reappeared with the new, adding historic leaven to the later aggregation.

The performance as a whole was excellent, full of spirited acting and singing, and merited the enthusiastic applause of a house filling audience.

George Frothingham, as *Friar Tuck*, and Agnes Stone, as *Dame Durden*, were remembered from old Bostonian days and were heartily welcomed. Estelle Wentworth, too, sang *Maid Marion*, and her work throughout the evening was of a high order. Rarely has the difficult "Forest Song" been heard to better advantage.

Harold Blake was *Robin Hood* and Phil Branson as the sheriff and went far toward filling Barnabee's shoes. The other leading parts were filled by Harry Luckstone, Elfreda Busing, Edward S. Metcalf, John Mayou and Sabery D'Orsell and all were histrionically and vocally capable.

Added to these were a good orchestra, a well dressed and vocally proficient chorus, making a combination that rendered the revival of "Robin Hood" a very distinct pleasure for the auditors.

On Monday evening Messrs. De Koven and Smith were present at the performance and at the close of the second act Miss Wentworth advanced to the footlights, made an address in verse to them and presented each with a wreath of laurel.

During the week of October 28 "Cavalleria Rusticana," preceded by "H. M. S. Pinafore," will be given, and in week of November 4 "Faust" will be the offering.

May Give "Gypsy Baron" Here.

LEIPSIC, SAXONY, Oct. 10.—Director Haller, of the Royal Opera House here, is considering a proposition made by Col. Savage, the American impresario, for a thirty weeks' tour of the United States with the "Gypsy Baron" Company, which has been presenting that opera here. If an agreement is arrived at the entire German company, with its properties, will proceed to America with Herr Haller and will play eight weeks in New York and the remainder of the time in other cities.

Herr Monod, who for several years was Mme. Stepanoff's chief assistant teacher in Berlin, is now a member of the pianoforte faculty of the Geneva Conservatory of Music.



Mary Angel, the Chicago pianist, last Saturday sailed for Berlin to study with Busoni.

The Wisconsin Conservatory of Music, Milwaukee, will hold its series of recitals during the Winter on Sunday afternoons.

Lois Huntington, pupil of the late Hubert Arnold, has resumed teaching at her studio, No. 851 West End avenue, New York.

Ella R. Albee has opened a residence studio at No. 1297 Bergen street, Brooklyn, where she will resume her classes for the coming season.

Emil Liebling will appear in his annual recitals at Milwaukee-Downer College this Winter, accompanied by Miss McPheeters and Ralph Rowland.

Claude Maitland Griffith has reopened his piano studios at Nos. 132 and 133 Carnegie Hall, New York, after spending a vacation at Kennebunkport, Me.

Paul Dufault, who makes a specialty of French répertoire, has just opened a studio at No. 339 West Twenty-third street, New York, after spending a vacation in Canada.

Mrs. Alfred Steen, a pupil of Rose Stangé, of No. 277 Fifth avenue, New York, has been appointed soprano soloist at the Swedish Lutheran Church, of Brooklyn.

The Arion Musical Club of Milwaukee will have its first concert November 8. Mme. Gadski will be the soloist, accompanied by the brilliant pianist-composer, Frank La Forge.

Leon Louis Rice, tenor, of New York, and E. L. Speiden, who accompanied him at the organ, entertained a large audience at the Congregational Church at Janesville, Wis., recently.

Edward Bromberg has resumed vocal instruction at his studio, No. 709, Carnegie Hall, New York, on Tuesday and Friday afternoons, the rest of the week at No. 138 West Ninety-first street.

Effie Stewart has returned from Portland, Me., and the White Mountains for a busy season both in concert work and vocal instruction at her studio, No. 35 West Eleventh street, New York.

Jan Munkacsy, the young Hungarian violinist, will tour the United States and Canada this season. His first concert will take place at Mendelssohn Hall, New York, Saturday evening, November 9.

A musical organization known as the Wausau Choral Society has been organized at Wausau, Wis. Over \$1,000 will be secured as a working capital, and one-half of this amount has already been collected.

Howard V. Welty, who recently returned from Europe, where he studied music, has resigned his position as supervisor of music in the Milwaukee West Side High School and has returned to his home at Stevens Point, Wis.

In honor of the engagement of her daughter to Count Sechenyi, of Hungary, Mrs. Cornelius Vanderbilt gave a musical at her Newport, R. I., home, Saturday night. It was one of the artistic affairs of the season.

Mrs. James Jackson, soprano, a pupil of Mrs. Frederic Martin, of No. 142 West Ninety-first street, New York, sailed on the President Grant on October 5 for Europe. Mrs. Jackson will study with M. Delle Sedie while in Paris.

Clara Thomas, of Sheboygan Falls, Wis., who was formerly organist at the Catholic church at the Falls, has accepted a position as organist at the Congregational Church at Sheboygan, Wis., to succeed Arthur End.

Max Bendix, formerly concert meister under the late Theodore Thomas, who has not played in Chicago for five years, will give his first concert there on October 24 under the direction of F. Wight Neumann in Orchestra Hall.

George S. Madden, the baritone, whose studio has been for a number of years at No. 31 Decatur street, Brooklyn, has opened a branch studio at No. 45 West Twenty-fifth street, New York, for the convenience of his Manhattan pupils.

An Euterpean fraternity is being organized at Marinette, Wis., having for its object the cultivation of a more intelligent application of the best literature, art and music. The society will be a chapter of the national organization.

U. S. Kerr, the well-known basso-cantante, of Boston, appeared in concert assisted by Mme. Florence Pierron, at Racine, Wis., October 10. Mr. Kerr has the distinction of being the only American who has appeared with Mme. Calvé.

Katharine Eyman, a young and talented pianist, who is a pupil of Frederic C. Baumann, of Newark, N. J., will give her second recital in Wallace Hall, that city, on November 19. Assisting her will be Hans Kronold, the cellist, of New York.

Kelley Cole, tenor, has returned from his vacation in Vermont and is ready for the season that Loudon Charlton has mapped out for him. Mr. Cole, whose engagements are largely in the South, will also in all probability fill several dates in Texas.

Ferdinand and Hermann Carri, directors of the New York Institute for Violin, Piano and Vocal Culture, at No. 230 East Sixty-second street, New York, have opened their season with a large number of residents as well as out-of-town students.

The annual performance of "The Messiah" will be given at Milwaukee, December 27, under the direction of Daniel Prothero. Shanna Cumming will be the soprano; Bertha Cushing Child, alto; John Barnes Wells, tenor, and Henri G. Scott, bass.

Mrs. Elizabeth F. Schaup has resumed her duties as solo soprano in the choir of the Munn Avenue Presbyterian Church, in East Orange, N. J. In addition to her work there, she expects to be kept busy with concert engagements during the coming season.

F. Wight Neumann has arranged with the Hugo Heermann Quartet, with Bruno Steinidel, cellist, for a series of three concerts to be given Thursday evening, October 31, Wednesday evening, December 11, and Thursday evening, January 16, at Music Hall, Chicago.

Mary Lansing sang at the Euterpe Club musicale at the Waldorf-Astoria, singing among other selections the contralto solo, "Amour! Viens Aider," by Saint-Saëns, rendered, according to the New York "Press," "in a charming manner, she being recalled four times."

An attractive series of monthly musical services has been arranged for the evening services at the Congregational Church at Madison, Wis. They will be under the direction of Professor E. A. Bredin, of the University School of Music, and will draw upon the best musical talent in Madison. The first program will bring forth William Frederic Holcombe, of New York, baritone; Grace Wyman, violinist; Hannah Cundiff, soprano, and the church quartet. The organ numbers will be rendered by Professor Bredin.

Mrs. Clara G. Husserl, a talented pianist, whose home is in Newark, N. J., and who assisted Hugo Reisenfeld, the Viennese violinist, in concert given in the Asbury Park Casino early last month, will make a professional tour of the South and West with that artist next Spring.

Cecilia Winter, contralto, will open her season October 27 at High Point, N. C., where she is to appear alone in recital. Early in November she will fill recital dates in New Castle, Pa.; Sharon, Pa.; Youngstown, O., and Beaver Falls, Pa. She will also be heard in oratorio.

Charles Watt gave his first Nevin lecture recital of the season at Plymouth, Ind., October 9. An evening devoted to compositions by Ethelbert Nevin is bringing Mr. Watt many engagements. He will play at Olivet, Michigan, October 31, at Lima, Ohio, in November, and in Chicago in January.

Among Dr. Frank Damrosch's assistants in the work of the People's Singing Classes in New York are Mrs. Thomas M. Ballist, Mrs. W. E. Breckenridge, Emma K. Denison, Harriet Adams De Puy, Mrs. Clothilde Douai-Egbert, Eleanor Hague, Mrs. Nellie V. V. Munger, I. Rosenblatt, Dudley E. Selden and Meta Terstegege.

The success of David Bispham's recital at Carnegie Hall Sunday has prompted the distinguished baritone to give a series of three recitals at Mendelssohn Hall on the afternoons of November 7, 14 and 21. The programs will be on a classical order and will doubtless appeal very strongly to metropolitan music lovers.

Harold Kennedy Jacobs, of No. 338 Greene avenue, Brooklyn, will introduce several interesting and helpful features in connection with his school this season. Principal among these will be a number of students' nights, attendance at which will be limited to pupils of the school, who will have an opportunity to meet some of the noted musicians of the city.

Charles Galloway, the popular St. Louis organist, began his annual series of recitals Sunday afternoon at St. Peter's Episcopal Church, in St. Louis, changing from Thursday of last year to the Sabbath day. The opening program included compositions by Krabs, Ritter, Faulkes, Guilmant and others. These recitals are very popular and attended by music-lovers from all over the city.

Rosetter G. Cole, the new director of the school of music, elected to succeed Theodore Parker, now emeritus professor, has assumed his duties at the Wisconsin University at Madison, Wis. He was formerly connected with Ripon and Iowa colleges, and for the last four years edited "Good Music." Willy L. Jaffé, the well-known violinist of Milwaukee, has been added to the staff of the school of music.

The Montclair N. J., Oratorio Society, of which Mark Andrews is the conductor, has begun rehearsals of Mendelssohn's oratorio, "Elijah," with which it will inaugurate its second season. This new choral organization acquitted itself so admirably at its last concert, when it sang Sir Edward Elgar's cantata, "The Light of Life" and Mendelssohn's "Hymn of Praise," that its production of "Elijah" is being anticipated with more than ordinary interest.

The first rehearsals of the season of the Wilmington Symphony Orchestra, under August Rodemann, have begun, and the prospects for the Winter's work of this organization are very bright. Miss M. S. Churchman has assumed the duties of business representative for the Delaware Branch of the Philadelphia Orchestra. Four concerts have been announced on the following dates: Thursdays, November 14, December 19, January 9 and February 13.

Alice M. McIlvaine has moved her studio from No. 54 West Eighty-third street to No. 136 Fifth avenue, New York, where she has resumed teaching of singing on Wednesdays and Saturdays. On Tuesdays and Fridays she will be at her studio at No. 35 Harrison street, East Orange. Miss McIlvane has made a study of voice placing under F. E. Bristoe and of interpretation under Francis Korby, of the Royal Academy in London, England. She has also been a student of diction under her father, who was for many years professor of elocution in Princeton University.

Mme. Gadski has started on the concert tour which she is to make prior to her return to the Metropolitan Opera House. Among the cities included in her itinerary are Salt Lake City, Oakland, Sacramento, Berkeley, San Francisco, Los Angeles, Austin, Tex.; Dallas, Tex.; Beaumont, Tex.; Mobile, Ala.; Milwaukee, Chicago, Ann Arbor, Mich., and Philadelphia. Frank La Forge, the brilliant young pianist, is again acting as Mme. Gadski's accompanist.

Shanna Cumming is making a large number of engagements for the coming Winter, and everything points to a very busy season. She will no doubt duplicate her great success of last season, when she appeared both in the East and the West before musical clubs, educational institutions, festivals and with orchestras. Mrs. Cumming is now booking her "Messiah" tour and will sing in Duluth, Milwaukee, Minneapolis, Toronto, Green Bay and several other places now under negotiation.

When Margaret Fowler, of Kansas City, went abroad some twelve months ago for European study of the violin, her cherished dream of a course with Ysaye was shattered by the announcement that he would teach no more, and she had to be content with study under Chaumont, who, though second choice, was of great reputation. She has pursued her studies faithfully, and now, out of thousands of applicants, she has not only been accepted as pupil to Ysaye, but her playing complimented by him.

The quartet choir of Chester Hill M. E. Church in Mt. Vernon, N. Y., consisting of Miss Morell, soprano; Miss Heath, contralto; Mr. Clough, tenor, and Mr. Wilcox, baritone, gave excerpts from Mendelssohn's "St. Paul" at a musical service recently. The church was well filled, and the work of the choir was warmly appreciated. The last Sunday evening of each month during the Winter will be devoted to a musical service at this church, "Elijah" and "The Messiah" being the next two oratorios selected.

At a dress rehearsal of "Woodland," which was held at the Garden Theatre, New York, Saturday evening, the members of five other Savage companies were present as guests of the management, making altogether an audience of about four hundred. Edward German, composer of "Tom Jones," and Messrs. Robert Courtenedge and A. M. Thompson, who wrote the book and lyrics, were present. Others were the members of the "Yankee Tourist," "Tom Jones," "Madam Butterfly" and of the two "Merry Widow" companies.

George S. Madden, the baritone, distinguished himself Thursday night of last week at the opening concert of the Allied Arts Association in Brooklyn. He sang "Even Bravest Hearts" from Faust and was obliged to respond to two encores. It was his first appearance before the association and he made a very favorable impression. Out of about fifteen different artists who were being considered for the important rôle of Plunkett in the opera "Martha," which is to be produced on December 2 and 9, Mr. Madden was chosen.

The Hinshaw Conservatory, of Chicago, gave its second faculty concert Wednesday evening, October 9, in Kimball Hall. William Wade Hinshaw, director of the conservatory, sang the Prologue from "Pagliacci," "How's My Boy?" by Homer, "Danny Deever," by Damrosch, "Serenade," from Gounod's "Faust," Figaro's song from "Barber of Seville," "Serpents Were Hissing," by Handel, De Koven's "Nights Gethian," and "Had a Horse," by Korby. The assisting artists were Miss Vaughn, soprano, Heinrich Nuernberger, violinist, and George M. Krebs, reader.

A crowded house greeted Mayme Lois Fox on the occasion of her recital at the Hancock Opera House in Austin, Tex. Miss Fox has a naturally fine voice, which has been trained by some of the best teachers in this country, and for the past three years she has studied under the leading teachers in Europe. Her singing delighted the most critical and proved she has a bright future in the world of music. In Schumann's "Volksong" and an aria from Meyerbeer she was particularly good. Miss Fox was assisted by Prof. G. A. Sievers, violinist, and Mrs. Marie Sievers, pianist. Miss Fox leaves shortly to accept a church position in Boston.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

INDIVIDUALS.

Abbott, Bessie.—Topeka, Oct. 19; Salina, Kan., Oct. 21; Denver, Oct. 22; Colorado Springs, Oct. 23; Omaha, Oct. 24; Sioux City, Ia., Oct. 25; Des Moines, Oct. 26; St. Paul, Oct. 28; Stillwater, Minn., Oct. 29; Red Wing, Minn., Oct. 30; Northfield, Minn., Oct. 31; Detroit, Nov. 6.
Bendix, Max.—Chicago, Oct. 24.
Bermann, Minnie.—St. Paul, Oct. 23.
Bisham, David.—Brooklyn, Oct. 24; Buffalo, Oct. 26; Mendelssohn Hall, New York, Nov. 7 and 14.
Buhlig, Richard.—Dobbs Ferry, Oct. 31; Baltimore, Nov. 1; New York, Nov. 9.
Calve, Emma.—Toronto, Oct. 21; Grand Rapids, Oct. 25; Milwaukee, Oct. 28; Chicago, Oct. 30.
Clark, Charles W.—Chicago, Nov. 7.
Collier, Bessie Belle.—Brooklyn, Oct. 24.
de Cisneros, Eleanor.—Minneapolis, Nov. 1.
de Pachmann, Vladimir.—Buffalo, Oct. 21; Chicago, Nov. 3.
Fanning, Cecil.—Columbus, O., Oct. 25.
Fletcher, Nina.—Portland, Me., Nov. 1; New Bedford, Mass., Nov. 4.
Gadski, Johanna.—San Francisco, Oct. 20; Milwaukee, Nov. 8; Chicago, Nov. 10.
Gerardy, Jean.—Mendelssohn Hall, New York, Nov. 8.
Griewisch, Anna.—Chicago, Oct. 24.
Hamlin, George.—Chicago, Oct. 27, Nov. 10.
Hinkle, Florence.—Kingston, N. Y., Oct. 25.
Hofmann, Josef.—Carnegie Hall, New York, Oct. 26.
Kubelik, Jan.—Hippodrome, New York, Nov. 10.
Linde, Rosa.—Halifax, Oct. 28; Jamestown, Oct. 30; Portland, Me., Nov. 1; New Bedford, Mass., Nov. 4.
Liebling, Emil.—Chicago, Oct. 27.
Macmillen, Francis.—Shenandoah, Oct. 19; Lebanon, Pa., Oct. 21; Pottsville, Oct. 22; So. Bethlehem, Pa., Oct. 23; Jamestown, Va., Oct. 25; Jamestown, N. Y., Oct. 29; Warren, O., Oct. 30; Conneaut, O., Oct. 31.
Metzger, Otto.—St. Paul, Oct. 6.
Orth, John.—Boston, Oct. 19.
Paderewski, Jan.—Bridgeport, Conn., Oct. 28; Baltimore, Oct. 29; Carnegie Hall, New York, Nov. 2.
Rider-Kelsey, Corinne.—Denver, Nov. 5; Milwaukee, Nov. 7.
Rogers, Francis.—New York, Nov. 6.
Roy, Berthe.—Lyceum Theatre, New York, Oct. 22.
Samaroff, Olga.—Boston, Oct. 28; Buffalo, Nov. 1.
Sassard, Eugenie and Virginia.—Carnegie Hall, New York, Nov. 10.
Schumann-Heink, Ernestine.—Chicago, Oct. 20; Columbus, O., Oct. 25; Boston, Nov. 1 and 2.
Sembrich, Marcella.—Chicago, Oct. 27.
Sickesz, Jan.—Detroit, Oct. 22.
Spencer, Allen.—Chicago, Nov. 6.
Van Hoose, Ellison.—Louisville, Oct. 31.
Walker, Julian.—Lowell, Mass., Oct. 28.
Wendling, Carl.—Boston, Oct. 25 and 26.
Winkler, Leopold.—Selinsgrove, Pa., Oct. 25.
Winter, Cecilia.—High Point, N. C., Oct. 27.
Young, John.—Chicago, Oct. 20; Milwaukee, Wis., Oct. 21; Aurora, Ill., Oct. 22; Appleton, Wis.,

Oct. 23; Minneapolis, Minn., Oct. 24; Eau Claire, Wis., Oct. 26; Oshkosh, Wis., Oct. 28; Kankakee, Ill., Oct. 29; Lafayette, Ind., Oct. 30; Holland, Mich., Oct. 31; Coldwater, Mich., Nov. 1; Brockton, Mass., Nov. 4; Leominster, Mass., Nov. 5.

ORCHESTRA, QUARTETS, ETC.

Adamowski Trio.—Medford, Mass., Nov. 5; Springfield, Mass., Nov. 6; Brattleboro, Vt., Nov. 7.
Bessie Abbott Concert Co.—Topeka, Oct. 19; Salina, Kan., Oct. 21; Denver, Oct. 22; Colorado Springs, Oct. 23; Omaha, Oct. 24; Sioux City, Ia., Oct. 25; Des Moines, Oct. 26; St. Paul, Oct. 28; Stillwater, Minn., Oct. 29; Red Wing, Minn., Oct. 30; Northfield, Minn., Oct. 31; Detroit, Nov. 6.
Boston Symphony Orchestra.—Cambridge, Mass., Oct. 24; Boston, Oct. 25 and 26, Nov. 1 and 2; Philadelphia, Nov. 4; Washington, Nov. 5; Baltimore, Nov. 6; New York, Nov. 7; Brooklyn, Nov. 8; New York, Nov. 9.
Minneapolis Symphony Orchestra.—Minneapolis, Nov. 1.

New York College of Music.—Carnegie Hall, New York, Nov. 3.
New York Symphony Orchestra.—Carnegie Hall, New York, Nov. 2, 3 and 10.
Olive Mead Quartet.—Madison, Wis., Oct. 29; Dubuque, Ia., Oct. 30; Omaha, Oct. 31; Spokane, Wash., Nov. 5.
People's Symphony Concerts (Auxiliary).—Cooper Union Hall, Nov. 8.
Pittsburg Orchestra.—Pittsburg, Nov. 1, 2, 8 and 9.
Russian Symphony Orchestra.—Hippodrome, Nov. 10.

Schubert Club.—St. Paul, Oct. 23, Nov. 6.
Sousa's Band.—Portland, Ore., Oct. 19; San Jose, Oct. 21; Sacramento, Oct. 22; Berkeley, Cal., Oct. 23; Fresno, Oct. 24; Los Angeles, Oct. 25 and 26; Long Beach, Oct. 27; San Francisco, Oct. 28, 29, 30 and 31.
Theodore Thomas Orchestra.—Chicago, Oct. 19, 25 and 26; Nov. 1, 2, 8 and 9.

OPERATIC ORGANIZATIONS.

"The Merry Widow."—Philadelphia, Pa., Oct. 19; indefinite, New York City, New Amsterdam Theatre.
"Madam Butterfly."—Elmira, N. Y.; New York City, Garden Theatre, Oct. 14, for 3 weeks.
"A Yankee Tourist."—Astor Theater, New York City.
"The Prince of Pilzen."—Seattle, Wash.; North Yakima, Wash., Oct. 19; Spokane, Wash., Oct. 20-22; Missoula, Mont., Oct. 23; Helena, Mont., Oct. 24; Butte, Mont., Oct. 25, 26; Jamestown, N. D., Oct. 27; Fargo, N. D., Oct. 28; Grand Forks, N. D., Oct. 29; Winnipeg, Man., Oct. 30.
"Woodland."—Trenton, N. J., Oct. 19; Richmond, Va., Oct. 21; Charlottesville, Va., Oct. 22; Staunton, Va., Oct. 23; Charleston, W. Va., Oct. 24; Huntington, W. Va., Oct. 25; Parkersburg, W. Va., Oct. 26; Zanesville, Ind., Oct. 28; Ft. Wayne, Ind., Oct. 29; Lafayette, Ind., Oct. 30; Champaign, Ill., Oct. 21.

GERMAN SOCIETIES
SING IN BALTIMORE

Music Plentiful at Old Home Week Celebration--Other News Items.

BALTIMORE, Oct. 15.—Music is plentiful in Baltimore this week. Frederick H. Gottlieb, chairman of the music committee in connection with the "Old Home Week" celebration, is disposing of \$6,000 voted to him for this purpose.

On Sunday the German United Singers of Baltimore gave a concert in Druid Hill Park before a large audience. Yesterday the same organization gave another program in Männerchor Hall, under Theodore Hemburger's direction.

The members of the Pimlico Country Club gave a musical October 11. The talent included Hobart Smock, tenor; Mrs. Hobart Smock, contralto; Grant Odell, baritone, and Catherine Poorbaugh, accompanist.

The Woman's Literary Club gave a delightful concert October 8 at the first Fall meeting, under the direction of Miss Hollins, chairman of the music committee. Piano solos were given by Miss Hollins and baritone solos by Adolf Hall Ahrens. Catherine Poorbaugh was accompanist.

Ernest Hutcheson, of the Peabody faculty, is in Chicago, where he will give a recital of Wagner's "The Valkyrie." Mr. Hutcheson made his own piano transcription of the score, which he will use. Clara Ascherfeld has been engaged to give recitals at the Jamestown Exposition October 21 to 26. Emmanuel Wad, of the same faculty, who is now in Denmark, will not return from Europe until November 1. His classes at the Peabody are conducted by Margaret Walton, of Annapolis.

Grace Methodist Episcopal Church had a special music service Sunday. The soloists were Mrs. William Gibson, soprano; Elsie Bishop, contralto, and William Graham, horn-bass. There was a chorus of forty selected voices. Mrs. Jenny Lind Green is choir director and organist.

W. J. R.

WARM TRIBUTE TO JOACHIM'S MEMORY

Eulogy Delivered at Great Violinist's Grave Pronounced Best and Most Concise Commentary Extant Upon His Life.

PARIS, Oct. 11.—The following eulogy, which was delivered by the Father W. Nithack Stahn, of the Memorial Church of Kaiser Wilhelm, at the graveside of Joseph Joachim, was so satisfactory to the family and friends of the deceased master, that it has been printed, bound and sent as a last souvenir to all the intimate friends. This translation is made from a copy received by an eminent musician in Paris. It has been pronounced the best and most concise commentary extant, upon the life of Joachim, man and artist.

"A song has halted; the melody of a great life—as if the master had hushed his violin and all are still listening in silence to what has gone before. So are our feelings as we stand at this graveside; you, above all, who can hear out of the sounds of this life, the most beautiful harmony of all—that of the love for his own fatherland. Not only in the circle of those who knew him here on earth; far away over seas and land, wherever there are hearts and ears who have heard him, there must echo something of what we are feeling today. But it becomes us, now that the great silence has come, into which everything ultimately sinks, to think what this life has meant to us, and whence it came.

"We call 'happiness' the good things of the earth which fall into our laps, and what was there that did not fall to his share? Brought up by loving parents, helped by intelligent friends, educated in the best of schools, already, as a child, he bewitched thousands. And the greatest musicians of that time called him *Herliche Erscheinung* (beautiful apparition). But in no sense was he an hysterical prodigy. In his healthy body an equally healthy soul was developing. As a youth, he stands equal to the greatest masters of his art, and admired and loved by them without any envy. The best spirits of his time were his friends. An art-loving prince acquired his services. A queen of song came to his side as a companion through life. And whilst the new German Empire began to arise, he was deputed to organize in the capital, the *Hochschule der Musik*. For nearly forty years he was permitted to direct it. His artistic career endured for almost seventy years. At the age when others are still playing in the nursery, he was already serving art as one of her priests. In years when most of us are taking our rest he was still occupying his position with untiring energy, and when his last illness came upon him, he could say, contentedly surrounded by the love and gratitude of his children, 'Es ist so schön, wenn man geliebt wird' (it is so beautiful when one is loved). And at last he peacefully fell asleep.

"In truth a human life which reminds one of the sunny path of the Greatest Poet! Are we to say of him that he was a child of fortune? Or are we to say that he himself forged the happiness of his life? Neither would really please him. One answer would be too irreverent; and the other not modest enough.

"*Die Kunst ist mir ein Heiligtum, ich konnte mein Leben mit Freude für sie hinopfern*" (Art is for me a sacred thing and with joy I could sacrifice my whole life to it) he wrote as an eighteen-year-old man. Who thus speaks claims for himself a more noble origin than to be the production of blind forces or of his own merits. But what he is, and what he can do is to him a gift. Good gifts were given to him in his cradle and he developed them to perfection as far as this may be said of any human being.

"And what was the motive power which propelled him, whether as a boy, learning the meaning of his instrument; whether, when in the height of his career, in the breathless silence of thousands, he brought back the soul of Beethoven; whether as director of the daily regime of his home; whether in forming a generation of pupils; whether making music in the intimacy of his circle of friends; or whether giving of his art in the cause of charity. If I speak with the tongues of men and of angels, and have not Love, I am become as a sounding brass or a tinkling cymbal.' Yes, call it as you will, this wonderful Something, without which the highest art as well as all that is human is merely tinkle; call it as you will, love of the thing, love of the Ideal, it is still in its deepest and biggest sense, Love of God.

"A German artist he was. It is no presumption, I hope, but only thankful recognition of that which has been given to our people, when we say, 'This entire sinking of the individual into the inner principle is a German characteristic.' He had

it. Growing up on strange soil, he transplanted himself into the German. He had also that other German gift of the gods: to speak to all people in the world language of music. And he worked as a guardian of Art—a guardian to that art which does not seek for money or applause; to that innate art which only exists for itself and which gives itself for what it is, without seeking a reward. This part of his nature accounts, perhaps, for his hanging on the old masters and on their direct successors. What Goethe once brought from Italy, simplicity and quietness—that is what the classic composers gave him. He always held fast to this after a short time of wavering. Not that he was opposed to the modern idea of music or that he, Liszt's countryman, was not Liszt's friend. But the line of his real self stretched in another direction. From the most beloved teacher of his youth, Mendelssohn, he inherited not only the conductor's baton, but also his very spirit. And the cry of the Great One of Bayreuth came also from his very soul.

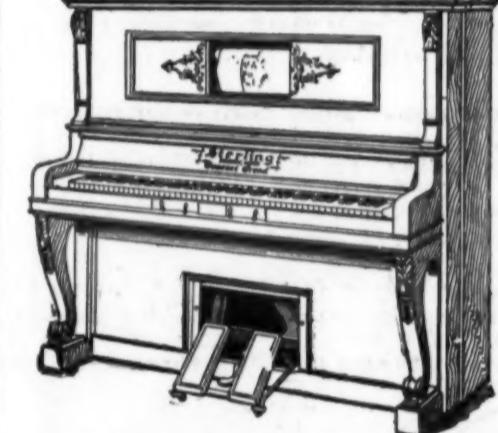
"*Ehrt deutsche Meister
So bannt ihr gute Geister.*"
LOUISE LLEWELLYN.

Mr. Kriens Resumes Work.

Christian Kriens and his talented wife, Eleanor Foster Kriens, have reopened their studio at No. 1 Manhattan Avenue, New York, for the Winter. Mr. Kriens, who is first violinist of the Holland Quartet, anticipates an active season. The other members of the quartet are Leon van der Heim, second violin; Samuel van Praag, viola, and Henry van Praag, cello.

Van Yorx Announces Recital.

Theodore Van Yorx, the noted tenor, will give a recital of the song compositions of Eugene Haile, the young German composer, at Mendelssohn Hall, New York, on November 14.

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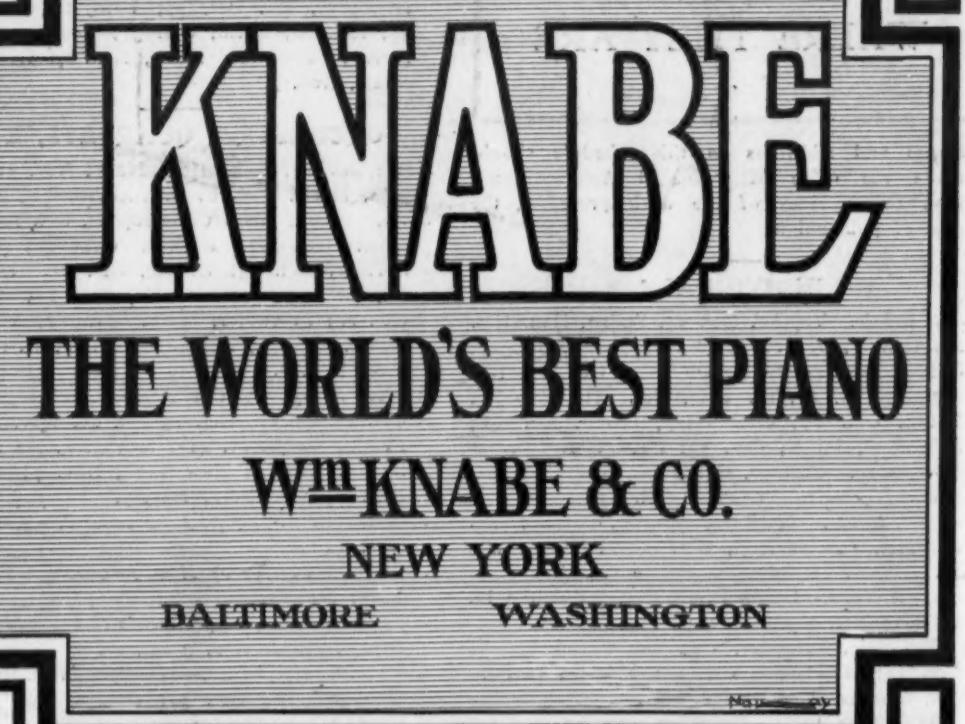
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